THE·ART·OF·THE VIENNA·GALLERIES

By

DAVID C. PREYER.

The Art of the Vienna Galleries

MADONNA OF THE CUT PEAR

DÜRER

(*See page 138*)

Imperial Museum

The Art of the Vienna Galleries

Giving a Brief History of the Public and Private Galleries of Vienna with a Critical Description of the Paintings Therein Contained.

By

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"The Art of the Metropolitan Museum," etc.

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Preface

If this book should induce art lovers to visit Vienna and view its museums, my devout desire would be fulfilled; but also — which is of far greater importance — a distinct service would have been rendered to these art lovers.

For the Vienna Galleries of paintings are, with the exception of the Hermitage Gallery in St. Petersburg, the least known of those in Europe; but it may be said without exaggeration that they are among the most important. They are especially rich in the works of masters not generally known to art lovers, but of equal rank and often higher merit than those whose names are more familiar.

The wealth of these Galleries may be estimated when we consider that the Imperial Museum shows over twenty-six hundred paintings; the Academy Collection, twelve hundred; the Liechtenstein, over eight hundred; the Czernin, three hundred and fifty; the Harrach, almost four hundred; the Schönbrunn, one hundred and fifty; and the Lower Belvedere Gallery, one hundred, or about five thousand five hundred paintings in all. Many of these

are priceless jewels. Titian, Palma, Giorgione, Tintoretto, and some Flemish artists, notably Pieter Breughel, the Elder, are nowhere so abundantly represented. The older German school, so difficult to appreciate because its masterworks are distributed over so many Germanic museums, may here be reviewed almost completely. The famous Rubens Gallery of the Louvre is rivalled by a collection in the Vienna Imperial Museum of almost fifty undoubted examples of the master's work, in which he may be studied more comprehensively than anywhere else. Although there is a noticeable lack of the 18th century French artists, or of the Italian Quattrocenti, there are many interesting Trecenti, and an unrivalled display of the minor Dutch and Flemish painters.

Waagen has well said that Vienna surpasses all cities of Germany in the importance of its art collections, and may in Europe be compared only with those of London, Rome, Paris, and St. Petersburg.

Since the majority of the artists represented in the different galleries are frequently mentioned in the book, the dates of their births and deaths have been omitted from the text to avoid unnecessary repetition. These dates, however, are given in the Index.

David C. Preyer.

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The Art of the Vienna Galleries

CHAPTER I

THE MUSEUMS AND GALLERIES OF VIENNA

THE principal collection of paintings in Vienna is the property of the Emperor of Austria, and housed in a magnificent building erected by Emperor Francis Joseph.

The earliest beginning of this Imperial collection was under the Emperor Charles IV, the art-loving Luxemburg-Bohemian monarch who ruled in the middle of the 14th century. Other portions of the collection reach back to the time of Emperor Maximilian I, at the end of the 15th century. Several family portraits now in the museum were painted by his orders.

In the time of Emperor Ferdinand I there was a *Kunstkammer* in Vienna, but at his death in 1564 the paintings were inherited by the archdukes

Ferdinand and Karl, and transferred to Innsbruck, Graz, and Ambrass, to be returned, centuries later, to Vienna.

During the reign of Emperor Maximilian II (1564-1576) a second *Kunstkammer* was started in the Vienna Hofburg, which was further enriched by his son Rudolph II. Among the additions made by Rudolph is the famous Rosenkranz Altarpiece, by Dürer, which came from Venice in 1602. He obtained also in Spain paintings by Correggio, the "Io" and the "Ganymede," still in Vienna, and the "Leda," now in Berlin. Karel van Mander, in his "Schildersboek," already called Rudolph a Breughel-collector, but the Emperor also acquired works by Lange-Pier, Patinir, Massys, Pordenone, Giovanni Bellini, Raphael, Titian, Caravaggio, Dürer, and others. When the Court moved to Prague the Imperial collection of paintings was taken thither, and during the disturbances of the Thirty Years War, when the city was plundered by the Swedes in 1648, over five hundred of the pictures were carried away as booty.

The collection, thus sadly depleted, came next into the possession of the art loving Archduke Leopold Wilhelm, who from 1647 until 1656 had been Governor of the Southern, or Austrian, Netherlands. Even before his departure for Brussels this prince had already bought paintings

in Venice, and surrounded himself in Vienna with local artists, among whom Franz Leux, although a mediocre painter, was still the most prominent. As soon as Leopold was settled in Brussels he took David Teniers, the Younger, as his court-painter and adviser, while many other Flemings, including Gonzales Coques, the two van den Hoecke, Peter Snayers, and Erasmus Quellinus, were drawn around him.

The indefatigable collector had soon an opportunity to add to his collection, for in 1648 the sale took place in Antwerp of the famous Buckingham collection, of which, old records tell us, the Archduke bought the greatest part. Among the paintings thus acquired were the Bassanos, three by Rubens, two by Guido Reni, Titian's "Ecce Homo," and many others. Another addition was made at the sale of the collection of King Charles I, which took place after 1649, when works by Franciabigio, Palma Vecchio, Parmigianino, Giulio Romano, and others were acquired.

The Archduke possessed in Brussels over thirteen hundred paintings, the importance of which is indicated by the famous *Theatrum Pictorum,* which appeared in 1660, a work prepared by Teniers, in which two hundred and twenty-three paintings, including forty Titians, are represented.

Another result of Teniers' connection with the Archduke's collection are the paintings which Teniers made of the Archducal gallery, in which the pictures, in miniature, are seen hanging on the walls. Leopold loved to have these so-called "Painted Galleries" made to send to friendly Courts as gifts. They give a clear idea of the treasures of this early collection. Thus we see in the principal one, now in the Munich Pinakothek, the Archduke himself portrayed, while the so-called "Cherry Madonna," by Titian, and paintings by Feti, Giorgione, and Paolo Caliari are being shown to him. Another one of these Painted Galleries is now in the Imperial Museum.

When Leopold returned to Vienna in 1658 he brought all his pictures with him, and the catalogue then made enumerated five hundred and seventeen Italian paintings and eight hundred and eighty of German and Netherland masters, of whom the Flemish naturally were in the vast majority. This is the reason that in no collection in Europe are the Flemish painters, even those of second and third rank, so substantially represented as in the Imperial Museum at Vienna. The entire collection passed, at Leopold Wilhelm's death, in 1662, to the Emperor Leopold.

In the next generation, notably under Charles VI, a large number of 18th century Vienna art-

ists contributed their work to the Imperial collection.

Under Maria Theresia the collection suffered severe losses when more than one hundred valuable paintings from the Prague gallery were transferred to the King of Saxony to make up the indemnity imposed for the Silesian war. The Dresden Gallery owes many of its most important possessions to this occurrence. Another inroad was made in 1753, when the Empress ordered the paintings of the nude to be removed from the collection and sold. But about this time the presence in Vienna of the Italian Canaletto and the Geneva artist Liotard added important works.

About 1772 the influence of the great connoisseur, Prince Kaunitz, was exerted to bring the Imperial collections together in a worthy home, for which the summer palace of Prince Eugene of Savoy, called the Belvedere, was designated. The transfer, under direction of the curator Josef Rosa, took place in May and June, 1776. The next year a large purchase was made in the Netherlands of Rubens' paintings, now forming one of the priceless sections of the Museum. The occasion was the sequestration and sale of the effects of the Jesuit Order in the Southern Netherlands. Over fifty paintings, including many of the large Rubens' from the Jesuit Church of Antwerp, and from their colleges in

Brussels, Namur, Aloist, Bruges, and Mecheln, were purchased for the paltry sum of forty thousand florins.

In 1806 the famous so-called Ambrasser collection was added to the Imperial Gallery, and displayed in the Lower Belvedere, a building at the foot of the terraces facing the higher castle. This collection, consisting principally of arms, but with a large number of paintings of small size and some of larger dimensions, had been made by the Archduke Ferdinand of Tyrol (1529-1595), and gathered in his castle at Ambrass, a few miles from Innsbruck. Among the more valuable paintings were Raphael's "Madonna of the Meadow," Moretto's "Justina," and many Carracci. There were three hundred and forty paintings, all told, to enrich the Imperial collection.

The French wars of the early 19th century made sad commotion in the Belvedere. The paintings were packed and sent down the Danube. Still, many had to be left behind to fall into the hands of the French when they entered Vienna. These were shipped to Paris, and not all were returned at the Restoration.

During the past century constant purchases have been made. In 1816 there were fourteen paintings acquired in Venice, among these the magnificent Cima de Conegliano. In the thirties an addition

was made of over a hundred paintings, principally of contemporary Viennese artists.

In the scheme for the beautifying of Vienna, which Emperor Francis Joseph originated, the building of worthy homes for the Imperial collections was included. A beginning of this was made in 1872, and after long delay the Museum on the Ring Strasse received the entire Imperial collection of paintings, which were well hung, and have been catalogued with considerable scholarly acumen.

The Collection of the *Akademie der Bildenden Künste,* the Academy of Fine Arts, had its origin in the 18th century. It contains many paintings gathered in Venice from now demolished churches and frater-houses; even from the Doge's Palace have canvases come to enrich the collection. Famous old Flemings and Dutchmen represent their respective schools, notably by the wealth of colour of their paintings of still life. A few Spaniards, an excellent Murillo, a Carreño, and a few Frenchmen may be added, while a complete survey of Vienna artists of the 18th and 19th centuries may be had.

The first acquisitions were made in 1731, when the annual prize pictures of the Academy were acquired, many of which are still shown. In 1750 a beginning was made with the collecting of the paintings that had to be donated by new mem-

bers of the Academy. The Empress Maria Theresia, besides giving some paintings, established a fund the interest of which produced the means for the purchase of paintings to this day.

The most important addition was the famous collection of some eight hundred paintings brought together by Count Anton Lamberg-Sprinzenstein, a noted collector, who in the last years of the 18th century gathered a magnificent collection of Italian and Dutch paintings. After his death in 1822 some dispute arose whether the Imperial Gallery or the Academy should be the legatee, which question was at last in 1824 decided in favour of the latter, but not until 1835 was the collection placed on exhibition. The Lamberg collection had already in 1800 a European reputation, as may be seen in Küttner's *Reisen durch Deutschland,* published in 1801, in which many of the Dutch paintings belonging to Count Lamberg are regarded as the finest works of the artists.

In 1838 Emperor Ferdinand purchased a collection of Venetian paintings, some of which were placed in his own gallery in the Belvedere, while others, to the number of eighty-eight, were donated to the Academy.

The Academy has always been unfortunate in its exhibition rooms. The collection wandered about from place to place until the present building

on the Schiller Platz was completed in 1876. There the twelve hundred paintings cover the walls from floor to ceiling in a series of rooms in the second story of one of the wings, with poor light and the most apologetic hanging arrangement. If the numerous copies and unimportant works were removed, some improvement would be made.

The principal private gallery of Vienna is the world-famous Liechtenstein Gallery, the origin of which goes back to the end of the 16th century, but which did not become of special interest until Prince Josef Wenzel, in 1760, added many valuable canvases. The collection is still housed in the summer palace, built by Domenico Martinelli in 1703, the grounds of which are now entirely surrounded by the city's growth. The rooms are decorated with frescoes by Belucci, Franceschini, Andrea Pozzo, and Rothmayr. The present Prince Johann is still frequently adding to his collection of over eight hundred paintings which stands unrivalled among the world's private galleries.

Some thirty years ago the Liechtenstein gallery was visited by a wave of prudery, and all paintings of nude figures were packed off to be sold at auction in Paris.

The three hundred and fifty pictures which constitute the Count Czernin collection hang together in three large rooms in the Count's private resi-

dence. The collection was founded over one hundred years ago by the great-grandfather of the present Count, and contains several masterpieces.

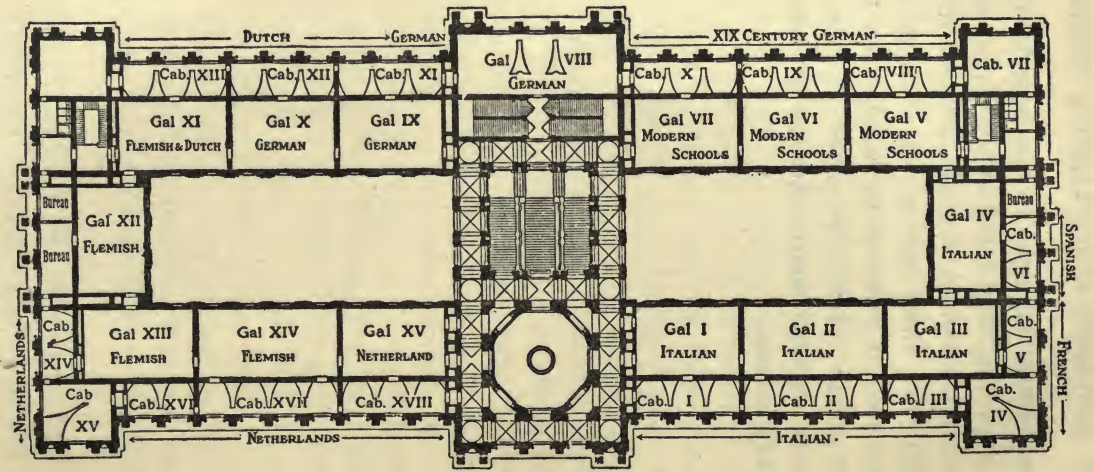
The founding of the collection of Count von Harrach goes back to the second half of the 17th century, when Count Ferdinand Bonaventura Harrach, Imperial Ambassador at Madrid, acquired the magnificent Spanish paintings which form the nucleus of the collection, and added thereto a score of works which he bought from the early Viennese collector Pilat. In the next century Count Alois added most of the Italian pictures during his residence in Naples; and Count Friedrich Harrach gathered the Dutch section while travelling in the Netherlands. Since the death of Count Johann, in 1829, there have been no important additions made.

The beginning of the 18th century laid the foundation of the collection of Count Schönborn-Buchheim, although few of the paintings enumerated in the first catalogue of 1746 are at present to be found. Later exchanges, the sale of important paintings, and the purchase of new canvases have wrought a great change. At present we find the collection especially rich in Dutch pictures. It fills several of the private apartments of the Count's palace.

Many of the paintings in the Lower Belvedere are the canvases by the later masters of the 19th

century which belonged to the Imperial collection, and were originally hung in the Upper Belvedere. They are principally from the brushes of Viennese artists; but there are a few foreign canvases. Several modern paintings belonging to the Academy, and a number of State purchases have been added, whereby an interesting collection of 19th century art may be seen.

FLOOR PLAN
IMPERIAL MUSEUM



CHAPTER II

THE IMPERIAL MUSEUM — THE ITALIAN PAINTINGS

In looking at the ground plan of the Imperial Museum we note that four large galleries and four cabinets to the right of the entrance are filled with the examples of the Italian schools, comprising some six hundred paintings. The vast majority of these belong to the North Italians, and specifically to the Venetian masters of the 16th century. The hanging arrangement is but slightly conducive to a chronological survey, although the local origin of the paintings has been more or less kept in mind, and the different works of various artists have been kept together as much as wall-spacing, or what artists call "wall-spotting," would allow. Since the catalogue numbers follow each other consecutively on the wall it will be easy for those who visit the Museum to locate the paintings described.

We enter then the First Gallery. Although the earlier Renaissance painters are but sparsely represented, we find nevertheless some noteworthy examples. Of the Florentine Quattrocento there is

but one example — a work of wonderful beauty and charm. It is an early work by Benozzo Gozzoli, and represents an "Adoration" (No. 26 of the Catalogue. Plate I). On a throne, the back-drapery of which is upheld by angels, is the Madonna seated, worshipping the Child that lies on her knees. St. Bernard kneels on her left, while St. Francis on her right presents a diminutive Franciscan monk.

Benozzo Gozzoli, although a pupil of Fra Angelico, presents a marked contrast to the mystic tendencies, the lofty seriousness, the asceticism of the Dominican painter. His was a joyous nature, with lively imagination, exuberant fancy, and love of nature. No one, indeed, was less disposed than Benozzo to look on the dark side of things, or to take life tragically. To him belongs the credit of having restored in art the episodic element, too often sacrificed in the 15th century to the contemplative element, whereby his art became more cheerful and pleasing, and more expressive of the sentiments. Dogmatic painting was not for him; his spontaneous fancy required freer range. What he lacked was depth of feeling, the sense of noble form; but the poetry of his invention has the charm and grace of improvisation. Thus, although his claim to rank with the great artists of his country may be disputed, he yet stands among the painters

ADORATION

BENOZZO GOZZOLI

Plate I

Imperial Museum

of the early Renaissance as one of the most talented, and certainly the most fascinating. In the painting before us we may still note the quiet piety and the delicacy of colour of the pre-Renaissance period.

Many years later, in 1516, Fra Bartolommeo painted for the Dominican monastery in Prato, of which at one time he had been a novitiate, a large panel showing "The Presentation in the Temple" (No. 41).

No work by Fra Bartolommeo is characterised by a more tender and simple beauty. Upon the steps of an altar the High-priest Simeon, in a red mantle and white undergarment, receives the infant Jesus from the hands of the Virgin, who is clad in a long blue cloak, the folds of which almost conceal her red robe underneath. The holy women are grouped on the other side of the picture in that easy and lifelike arrangement in which the master excelled all. Fra Bartolommeo had the full mastery of unison in composition not met with in the work of any Italian painter who preceded him. His grouping possessed a rare vivifying power. Although his serious nature was not suited to idyllic themes, and the sublimities of tragic passion lay beyond his scope, since he lacked boldness of imagination, he still created a new art, by establishing laws of composition which raised the ordinary and commonplace to the monumental. He aban-

doned the decorative paraphernalia of the 15th century, and counted upon a rhythmical arrangement of the masses. With him commence the academic, but grand compositions which may almost be reduced to a geometrical figure. But as he developed in this magnificent ordering of the lines and masses, there came a carelessness in the types; his drawing became less studied, and the faces were rarely individual. He appears to have relied too much upon the lay-figure, which he is said to have invented. But despite this careless generalising of what, indeed, must be important, we cannot fail to admire his beauty and sweep of line, and the architectonic solidity of his grouping, which makes all the figures interdependent and necessary to each other.

Fra Bartolommeo's pupil, Andrea del Sarto, is represented by a "Pieta" (No. 39). This artist's impressionable temperament is well reflected in the expression of woe depicted on Mary's face. The beautiful transparency of the olive-green tones shows his strong colour sense, for which the later Florentines, indeed, were noted, but in which, so early, Andrea excelled. No. 42, "Tobias and the Angel," is a work by one of his pupils, although possibly touched by the master.

Andrea del Sarto, whom his contemporaries called *il pittore senza errori,* or the faultless painter, should come in critical estimate of the Tuscan

school immediately after Leonardo, Michelangelo, and Raphael — yet he cannot be ranked with these. It may be difficult to convince many of this, who are at first impressed with his "Elysian beauty, melancholy grace," as Swinburne in poetic fervour has epitomised his work.

To enumerate the excellencies of his achievements is not difficult. His workmanship is solid, his brush unerring, with never a trickery in his method. Difficulties of technique did not exist for him. The base of his artistic greatness lay surely in the integrity of his drawing; the details being neither unduly emphasised nor avoided, being always part of a greater whole, where the balance is true and the impression indelible. His colour has infinite gradation and depth, being gay and rich; and as a colourist Andrea holds a first rank for his harmony and strength of tone. Nor has he ever been surpassed in the rendering of flesh, which has all the round, elastic quality through his morbidezza.

Yet one thing is lacking, the most precious gift that makes the great artist — inspiration, depth of emotion, energy of thought, conviction. He was one of the greatest *painters* — yet he falls short of being a great *artist,* using the word in its highest sense. His very cleverness made things seem too easy. The graceful lines that flow so readily

lack firmness and boldness and imposing grandeur. The invariably beautiful faces of his women, that lack the characterisation of types, become soft and pretty; and the gestures become even artificial and frivolous. His striving for effect is seen in the overloading of his figures with draperies, which he knows how to paint so admirably — and does it for that reason. His best pictures give us the sense that they were designed with a view to solving an æsthetic problem to the admiration of the beholders.

Del Sarto's pictures exercise a potent spell, which Paul Mantz attempted to define when he wrote, "Andrea has the despotism of charm" — but Andrea del Sarto was the first great painter who walked the road, *facilis descensus,* which led to the ultimate ruin of Italian art, as it has been the ruin of all schools that followed it. The road to please, without sincerity, without spiritual aspiration.

Andrea's friend and collaborator, Franciabigio, by no means equalled him. There is a "Holy Family" (No. 46), originally from the collection of Charles I, which is beautifully impressive. It reminds one of a painting in the Tribuna at Florence, the "Madonna del Pozzo," which used to be ascribed to Raphael.

There are still three other Florentines of the

16th century represented by excellent works. Giuliano Bugiardini, — to whom Mündler, and also Waagen, ascribe No. 46, — has here an indubitable "Abduction of Dinah" (No. 36) — the sons of Jacob deliver their sister from the house of Sichem, and wreak their vengeance on the inhabitants of Salem. The group of women on the left is beautifully composed. By Jacopo de Pantormo we find three portraits, two of elderly women, and one of a young man (Nos. 45, 48 and 50). This last painting is good enough to be thought, by Crowe and Cavalcaselle, an early work of Bronzino, from whose hand we have a "Holy Family" (No. 49), and several portraits (No. 44, and, in Cabinet I, Nos. 94 and 97). Bronzino was court-painter to Cosimo, the first Archduke of Tuscany. His feeling for the plastic presentation of form and grandiose composition, as well as his lack of colour-sense, may be recognised in these examples.

To complete our survey of the Tuscan painters we will for the present leave the First Gallery and enter Cabinet I, where we are at once impressed by a magnificent work of the earlier Andrea Mantegna, one whose influence was felt in all northern Italy. It is a small panel (No. 81), showing the holy Sebastian bound to a pillar, and pierced by arrows. There is a classic monumentality in this entire composition, a sculpturesque solidity of the

youthful body that harks back to the antique — but the spiritual feeling in the martyr's dying look announces the new service in which art had engaged.

That Mantegna, however, was equally well versed in the esoterics of paganism is seen in the series called "Cæsar's Triumphal March" (Nos. 72-80), copies made by Andrea Andreani, the originals of which are now in Hampton Court, in England.

It is a gorgeous grouping of pagan splendour. First we see the vanguard of tubablowers, soldiers, and bearers of banners; then images of the gods are being carried; then follows the war-booty, loaded on wagons drawn by oxen. A large herd of animals, wreathed for sacrifice, precedes a number of elephants, the newest of war-trophies; behind them walk the captives, with sunken heads, yet proudly stepping. Then come musicians and buffoons; and Julius Cæsar, the Triumphator, calmly seated on his high chariot, closes the procession.

This great series was painted by Mantegna between 1484 and 1492 for his patron Francesco Gonzaga, to adorn a long gallery in the marquis' palace of San Sebastiano, at Mantua. In 1627 the entire set of nine paintings was bought for King Charles I, and forms the chief treasure of the Royal Gallery at Hampton Court. They were, however,

barbarously "restored" in the 18th century, so that to-day but little remains of Mantegna's splendid work save the composition and general forms.

Our copies here give a far truer impression of this, one of the greatest achievements of the early Renaissance. It is a superb expression of the marvellous genius of this great creator of the science of composition, who was, besides, the greatest draughtsman of all time. The overwhelming masses of rioting pageantry are subdued into a rhythmic procession of monumental majesty. It shows how the artist's powerful imagination was ennobled by the most finished self-restraint.

Although Mantegna did not leave any direct pupils who attained celebrity, his fame and influence were widely extended. We see it in Raphael's "Entombment," the motif of which is borrowed from the Mantuan master. Sodoma derived his inspiration for his decorations in the Stanza della Segnatura, in the Vatican, from Mantegna's circular ceiling fresco in the Castello at Mantua. He influenced Correggio, Paolo Veronese, Albrecht Dürer, Holbein, and many others.

One who owed to Mantegna all that is best in his art was Cosimo Tura. Of this painter we find "The Body of Christ" (No. 90), supported by two weeping angels. The catalogue rightly queries its attribution of this painting to Marco Zoppo, for

the somewhat larger painting of similar grouping, by Tura, now in the Louvre, fully establishes our painting as a second version. The artist's peculiar mannerism of excessive mobility, which sometimes degenerated into the grotesque, together with his delicate technique and individual colour-sense, are plainly manifest. He was much employed by the art loving Duke Borso d'Este.

That same Ferrarese colour scheme is found in the work of his pupil Lorenzo Costa. A beautiful female portrait (No. 85) shows, however, also the influence of the Bolognese Francesco Francia in a softened and more poetic feeling. A stronger work is that of Dosso Dossi, the ablest of the Ferrarese before Correggio.

He pictures "St. Jerome" (No. 68) sitting before his cave and holding a crucifix. His lion is just crawling into the dark cavern. The right half of the canvas is filled with a conventional landscape, where in the distance we see the devout entering a church. A strong light reflects from the naked torso of the saint, silhouetted against the rock background. This is a standard work, used at all times for comparison with pretended examples of the artist as being the most characteristic of Dosso Dossi's paintings.

Let us, then, draw the characteristics of this Ferrarese painter, who owed everything that gives

him consideration to Giorgione and Titian, from the picture before us. We note that the drawing of the figure is here slipshod, there over-accentuated, the modelling being puffy and hollow. His talent comes out best in a feeling for poetic effects of light and colour, which he must have caught from Giorgione's haunting magic. His painting spells the ease of his performance, but its glamour and richness of tone and the maze of his alluring lights cannot hide the shallowness of his meaning. He was a romantic illustrator *par excellence.*

A few Milanese paintings are also found in this cabinet. A "Madonna with a Lily" (No. 84), and the portrait of a "Young Man" (No. 83), cannot with certainty be attributed, although the Milanese school must have produced them. More assured are we of a "Christ bearing the Cross" (No. 82), with its porcelain finish, which belongs to Andrea Solario, the devoted follower of Leonardo da Vinci, who went with his master into exile in France, after the overthrow of the Sforzas in Milan.

Bernardino Luini is shown by an early painting, "St. Jerome" (No. 87), which cannot be compared with Dossi's stirring work. A better example of Luini's hand is his "Daughter of Herodias" (No. 86), where a beautiful Salome offers on a

silver dish the head of the Baptist, with its calm, peaceful face, and long, dark, curling locks.

This subject has been treated by Luini at least four times. One of these works is in Florence, another in Milan, a third in Paris, and the fourth is before us. Salome differs in features in each version of the subject, but her style of dress, her full bosom, only partially hidden by the undergarment, her long, rippling, golden hair, confined by a fillet, are similar in each picture. She is a beautiful, sensuous, and voluptuous woman, devoid of sympathy or tenderness, strongly contrasting with the tragic spectacle offered by the severed head of John the Baptist.

Bernardino Luini has been called the Raphael of Lombardy, although he is closer affiliated to Leonardo da Vinci. Without being a pupil of Leonardo he was a distant, but faithful follower of the Milanese master. Indeed, so closely did he adapt his style to that of da Vinci that their works have, until recently, been commonly confounded, most of Luini's pictures having at one time or another been attributed to the other master. Still with all this adaptation Luini never lost his own natural and sympathetic expression. From Leonardo he took his gracious types, and simpified them; his severe types, and softened, often weakened them; but in many a picture, particularly those

PORTRAIT OF EMPEROR MAXIMILIAN I

AMBROGIO DE PREDIS

Plate II

Imperial Museum

in which he painted the Virgin and the Child, or the Saints in moments of fervour or repentance, he shows himself spiritually superior to Leonardo. His intense faith, his deep devotion, the truth of his religion, and his intimate knowledge of the mystery, alike of joy and of bitter sorrow, are revealed by his pictures. Ruskin has well said that "he joins the purity and passion of Fra Angelico to the strength of Veronese. But," he goes on to say, "the two elements, poised in perfect balance, are so calmed and restrained each by the other that most of us lose the sense of both."

The work of Ambrogio de Predis is of unequal merit, but his "Portrait of Emperor Maximilian I" (No. 69. Plate II) is among the best of his works. It is scarcely plausible that this straightforward, dignified portrait should come from the brush of one who at other times lost himself in the sugariness and perfume of insipid women's heads and effeminate lads' faces. It shows the overtowering and unavoidable influence which Leonardo da Vinci exercised over the men who came in contact with him. Where Leonardo succeeded in painting beauty, intensified in character, to mysticism, as in his Mona Lisa, his followers, less capable, unhappily swung through greater prettiness to sweetness, sickliness and affectation. This

momentum to the other side — from the sterling character-portrait of Maximilian to the weak portrayal of a charming woman, is seen in No. 70, a "Portrait of Bianca Maria Sforza," the second wife of Emperor Maximilian. Although not by his own hand, it is a faithful and excellent copy of an original by de Predis, which until recently was owned in Berlin but is now in a private collection in Philadelphia.

A more slavish imitator of Leonardo was Cesare da Sesto, of whom we have also a "Daughter of Herodias" (No. 91), which, naturally, excels in loveliness of form and coloratura.

A painting by Giorgio Vasari, better known as the artists' biographer, still attracts us here. It represents a "Holy Family" (No. 93). Several works by pupils of Michelangelo, breathing the spirit of the great Florentine master, complete our survey of this cabinet, and of the Florentine school.

Returning to the First Gallery we note that the Umbrians, closely related to the Tuscan painters, are even more sparsely represented, and that by only two artists, Maestro Pietro Perugino, and his most famous pupil, Raphael Sanzio.

Of Pietro Perugino we find four examples. No. 27 is a large picture, somewhat roughly painted, of "Mary with the Child and Four Saints." This must be one of the examples for which Michel-

angelo criticised Pietro, saying that "his art was rude." No. 32 shows the "Madonna and Two Saints" and is a typical work of Perugino, noteworthy also because it has his own undoubted signature in light brown on the left at the bottom. These two examples are further interesting because of the renewed presentation of this subject in half-figures. The "St. Jerome" (No. 25) is not as important as a small "Baptism of Christ" (No. 24), with charming angel figures and a beautiful landscape.

Perugino was a strong enough painter to impress his pupil Raphael to such an extent that Raphael's first manner of painting is commonly called his Peruginesque manner. This personal style consisted especially in the painting of draperies which fall in deep, easy folds. His brushwork, also, was usually clean and close-finished, sometimes affecting the use of gold in the light-painting, as the earlier painters had done.

But the greater master followed — Raphael. Only one example is shown in the Museum, but one that ranks among the most beautiful of Raphael's Madonnas, and is regarded by many as the most valuable art treasure in Vienna. This is the famous "Madonna of the Meadow" (No. 29. Plate III), painted in 1506, in Florence, for his friend Taddeo Taddei.

The date, which is on the hem of the dress at the breast, places this magnificent painting in the year before the "Belle Jardinière," of the Louvre, which was painted in 1507. Unlike this latter painting, which was left unfinished by Raphael when he left Florence, and was completed by Ghirlandajo, our Madonna is entirely by Raphael's own hand. With all his youthful enthusiasm he produced a work that is perfect in every detail. The composition is wonderful in its sense of space; there is moderation, a divine purity in the colour; and the whole presents that essence of beauty which marked him the greatest of all artists since the Greeks.

The genius of Raphael was assimilative. He absorbed all that was excellent in Perugino's work and rendered it with greater delicacy and spontaneity. From Fra Bartolommeo, in Florence, he learned the secrets of composition and brought this to architectural perfection. Under the influence of Michelangelo, in Rome, he drank in the classic spirit through the study of the antique — yet in no sense at any time sacrificing his individuality. The masterpieces that impressed him only served to teach him how to comprehend his own ideal.

A comparison of the "Madonna of the Meadow" with "La Belle Jardinière" is pertinent, because

MADONNA OF THE MEADOW

RAPHAEL

Plate III

Imperial Museum

they were painted so nearly at the same time, and are so nearly alike in composition. Both have the pyramid style of composition favoured by Fra Bartolommeo, but the Vienna picture is superior in almost every respect. The landscape has a greater space and more the breath of out-of-doors. The children are perfect in their charm of natural pose and expression, while those in the Paris picture are less free, more constrained, and the head of the little John is scarcely pleasing — if we should care to say so much. There is also more graceful ease and dignity in the pose of our Madonna, whose features, slightly more mature, are also more beautiful — in the Paris painting they are somewhat too girlishly beautiful for motherhood.

When we stand before this "Madonna of the Meadow," so spiritual in its ethereal beauty, painted when the master was but twenty-three years old, and then gaze forward to that majestic theophany, the Disputa, in the Stanza della Segnatura of the Vatican, finished before he was thirty, we are astounded and impressed with the serene supremacy of one who, dying young, still gave the world the most complete expression of every beauteous form, ranging from the tender to the sublime.

Of Raphael's pupils there are a few excellent examples. Giulio Romano, his most favoured pupil, who completed the "Transfiguration," left unfin-

ished at the master's death, painted the "St. Margaretha" (No. 31). The martyr, by the power of faith, looks down undaunted upon the threatening dragon at her feet. The colour of the thin, blue garment that covers her, and the play of shadows in the dark grotto, are exquisitely rendered.

Romano's own pupil, Polidoro da Caravaggio, who also worked in Raphael's studio, and who must not be confounded with the half century later Amerighi Caravaggio, is best known for his large decorations on façades, and but few of his easel pictures are known to exist. The Museum possesses a grisaille painting (grey on grey), representing the classic story of "Cephalus and Procris" (No. 33), which excels in sculpturesque drawing. This applies especially to the figure of Cephalus, who stands with outstretched arms, horror-stricken, before the dying Procris, whom unwittingly he has pierced with the never-failing javelin she herself had given him.

An earlier member of the Raphael circle was the Bolognese Francesca Francia, who was a friend of the great Urbinate, and who exercised great influence on the young genius. We find here a "Madonna and Child" (No. 47). The Madonna is seated on a high throne, holding the Child standing on her lap, while St. Catharine of Alexandria

and the little John surround her. The painting displays the great naturalism of this highly gifted artist, whose work forms a sort of link between the incomplete productions of the Primitives and the finished and perfect work of Leonardo and Raphael. His types are homely, his snub-nosed, heavy-chinned Madonnas rather dull, but yet with a naive sincerity of expression.

Giovanni Antonio Bazzi, called Sodoma, was a friend of Raphael, although a pupil of Leonardo da Vinci, and properly belonging to the Lombard or Sienese school. His "Holy Family" (No. 51), of half-figures, is not, however, so good a painting to give as high a standing to the artist as his works in other galleries would give him, notably those in Siena. It shows the slovenly carelessness to which this jovial, pleasure-loving, almost licentious painter often descends. By nature one of the most talented and gifted of men, this whimsical scatter-brain disdained to follow the road to all attainment — hard work. No painter was more richly dowered — facility, elegance, remarkable powers of assimilation, and a fertile fancy were his; but wilful negligence, careless lassitude, and a frivolous character spoiled his chances. Most of what he left in a long, productive life is showy and trivial; only occasionally did he reach a height of inspiration that can produce a noble emotion, but even his

best work is full of inconsistencies and contradictions.

The greatest of all Ferrarese painters was Antonio Allegri da Correggio. This artist is the only one who has represented those mythological sagas, wherein the Greeks symbolised the impregnation of humanity with the divine power, and who succeeded in picturing this symbol of love with an intimate union of sweet innocence and naive clearness. He has done so in the "Io," and in the Berlin "Leda."

With pure and marvellous fecundity of imagination has Correggio here represented the embrace of Io by a cloud in which the form of Zeus is mystically seen (No. 64). There is scarcely a nude painting in existence that can compare with the magnificent morbidezza, the illuminating surface, the suggestive abandon in the drawing of Io's figure.

We cannot accuse Correggio of conscious immorality, or what is stigmatised as sensuality. The ardour of his love for physical life made him seek for life and movement in his figures, and present them with intoxicating beauty of form. He painted purely beautiful dreams of beautiful things in perpetual movement, with the laughter of never-failing lightsomeness. His was a search for beauty rendered with joyful emotion, stimulating the finest thrills of nervous life. His soft and flowing con-

tours, his harmonious and scintillating splendour of colour-scheme, his all-pervading lightrays, his artless grace and melodious tenderness, work as by magic on the spectator to the intoxication of the senses.

It is true that Correggio lacked self-restraint. Thus his fatal faculty in the presentation of movement leads to attitudinising and nervous restlessness; his sweetness often lapses into mawkishness and affectation; and the feebleness of his composition often produces emptiness of meaning or melodramatic attitudes. His expression is the same whether he paints heavenly or earthly love; for his Madonnas and Magdalenes exhibit the same type of face, the same dewy, melting, tenderly languishing eyes, the same small nose, and the same over-delicate, smiling mouth as his Danaë, his Leda, or his Io. But these are faults of his excellences and need not disturb us. He was the painter of joy and beauty, and may be said to represent the feminine side of the life of the senses, as later Rubens, who owes much to him, depicted the masculine. To no artist more truthfully can be applied the old saying: "The style is the man."

The head of Io was entirely repainted by Prudhon, the French artist of the end of the 18th century.

As a pendant to the Io hangs Correggio's well-

known "Ganymede" (No. 59), where Jupiter's eagle is carrying off the boy, whose dog barks after his disappearing master. Many experts have questioned the authenticity of this canvas, and assert that a pupil of Correggio copied a Putto in one of the frescoes in the Dome at Parma, which copy gradually changed into our picture. But there are, on the other hand, too many evidences in favour to deny the authorship of the great Lombard master by whose name the painting was known as early as 1579, when it was in the possession of one of the courtiers of Philip II of Spain.

The "Crossbearing Christ" (No. 60), which hangs next to the Ganymede, only given to Correggio with a query, has by Berenson been attributed to Cariani, whom we will meet in the next gallery.

Correggio's closest follower, Francesco Parmigianino, is exceptionally well represented. A self-portrait (No. 58), painted from a concave mirror, shows a youthful man with somewhat effeminate features. This last of the real Renaissance painters in North Italy had sufficient individuality to change the sensuous femininity of his master into a sterner and more sincere trait of elegance. His strongest portrait here is one which by tradition is said to represent Malatesta Baglione (No. 67), but has been suggested with more reason to portray

CUPID TRIMMING HIS BOW

FRANCESCO PARMIGIANINO Plate IV *Imperial Museum*

Lorenzo Cibo, the Chief of the Papal Bodyguard. Although the catalogue queries its own attribution we must fully accredit this beautiful portrait to Francesco. It is far more energetic than the portrait of another man (No. 61), dressed in black, and holding a black barret in his right hand. The "St. Catharine" (No. 57), seated under a palm-tree, has the graceful slenderness of a Tanagra figurine; while the "Cupid trimming his Bow" (No. 62. Plate IV) has that same delicacy of a terra-cotta statuette. This is a famous painting, and was originally held to be the work of Correggio.

The remaining paintings to be noticed in this gallery are Venetian.

The earliest Venetians received their inspiration in the first half of the 15th century from the Muranese painters who had been taught by Francesco Squarcione of Padua and the great Mantegna. This influence is manifest in a "Crucifixion" (No. 9), by Andrea da Murano, and in an altarpiece (No. 10), consisting of five arched panels with gold background. This is by Bartolommeo Vivarini, and is preserved in its original frame, richly carved by Jacopo da Faenza. St. Ambrose on a throne, before whom ecclesiastics are kneeling, is shown in the middle panel. On the two wings to the right are St. Peter and St. Louis; to the

left St. Paul and St. Sebastian. This work has still the Byzantine trait, which longest survived in Venice.

The Venetians were very slow in developing their art, for the rise of the art of painting in Venice, about the middle of the 15th century, occurred not until more than a century and a half after its rise in Florence. It took the Venetians a long time to break through mediæval trammels and forego the antiquated, somewhat rustic style of their work.

With the sons of Jacopo Bellini, — himself not sufficiently appreciated — with Giovanni and Gentile Bellini, the Venetian school may be considered to have been established. No little credit, however, should be accorded to Antonello da Messina, who introduced the method of oil painting of the Flemish brothers van Eyck to Italian artists. In Antonello's "Christ in the Grave" (No. 5), with three weeping angels, is shown the curious combination of Italian and Flemish method which is to be noted in most of this artist's work.

While Giovanni Bellini laid the foundation of that rich colour-scheme with its warm, golden glow, which was to become the chief characteristic of the Venetian school, Gentile Bellini saw these rich colours under light-problems which the later Dutchmen brought to perfection. There is unfortu-

nately no example of Gentile's work in the Museum to show this tendency, but of Giovanni Bellini we find a "Baptism of Christ" (No. 4), which has been so terribly restored that little remains of Bellini's rich palette. The figures are enveloped by the twilight of a southern sky, faintly illuminating the far-off mountains. Only the Christ and the figure of John are touched by the warm evening light.

That Dürer after his visit to Venice pronounced Bellini to be "the best painter of Venice," although he had seen the work of Titian, only proves that artists are generally poor critics. Still Giovanni Bellini, with the single exception of Titian, must be regarded as the greatest master the Venetian school has produced. In all his long life of ninety years he painted under the inspiration of a genius that seemed to have owed little to scientific or theoretical knowledge. His sense of colour was inborn, as the muse is with the poet or the musician; and he played with the colour gamut as a great composer with the scales. He discovered the romance of colour as well as the secrets of harmony and of transitions, and the mode of employing single tones with the greatest effect of beauty. In his work colour attained, if not its highest truth of nature, at all events its greatest intensity and transparency. But with all the pomp of beauty

and voluptuous luxury of his colour he never left the splendid severity and the generous austerity of earlier traditions.

It is unfortunate that the catalogue casts doubt upon another panel, a "Young Woman arranging her Hair" (No. 13), signed by Bellini, which it credits to his pupil Francesco Bissolo, accusing him of having forged the signature. This beautiful Venus is far too exquisite, both in modelling and colour, to have come from the hand of this insignificant pupil. It is known that Bellini, even after he had passed his eightieth year — and this painting is dated 1515 — executed work that was filled with the fire of his youth.

Bellini's younger rival, Alvise Vivarini, could not quite reach the talents of the older master, although he exercised great influence on the younger men, especially on his most talented pupil Lorenzo Lotto. In Alvise's "Mary and the Child" (No. 12), with two angels playing musical instruments, we find the colours lighter and louder, while the sitting angels are also less restful than we note in Bellini's manner. The work is by no means as important as Alvise's large altarpieces that are found in Venice. Religious severity and asceticism marked the school of Alvise, even after the Bellini had become paganised.

A magnificent work, in tempera, is found here

by Cima de Conegliano, who was influenced by both his predecessors. His "Madonna under the Orange-tree" (No. 19) is a significant composition. Mary is seated on a rocky throne; on her right stands St. Louis, and on her left St. Jerome, while Joseph with a donkey is visible at the foot of a hill crowned by a castle. The finely pencilled landscape displays the artist's love for animated nature in picturing fowls, hare and deer, plants and trees. It was an altarpiece which the artist painted for the Church of Santa Chiara in Murano.

Trained in the same school was the Greek Marco Basaiti, from whom we find a smaller replica of the artist's large painting which is now in the Academy at Venice. It represents "The Call of the Sons of Zebedaeus" (No. 1), where Christ, surrounded by his first disciples, finds James and John ready to follow Him, as they hurriedly step from their vessel on the shore of the Galilean lake.

Another of the more talented pupils of Giovanni Bellini — we need not tarry before the work of Francesco Bissolo (No. 15), or of Andrea Previtali (No. 14) — was Vincenzo Catena, who later became strongly influenced by Giorgione. We find here a characteristic portrait of an "Old Man with a Book" (No. 20). A much finer work by Catena is found, however, in the Berlin Museum.

Although the Museum does not possess a work of Gentile Bellini, as has been stated, still we find his most prominent pupil, Vittore Carpaccio, represented by a painting that clearly indicates the diverging tendencies of the Bellini brothers. Carpaccio shows a "Risen Christ" (No. 7), adored by virgin-like angels. If we compare this work with Giovanni Bellini's "Baptism of Christ," of which I have spoken, we see there the glow of jewels in the gloom of twilight — here we see bright sunshine wherein the colours blend themselves.

Carpaccio may be considered as the earliest Italian master of genre; and as the minstrel, the tale-teller he has had no superior in the school of Venice. He delighted to depict the Venice he loved so much, its external aspects, as well as its more intimate relations, the splendour of its fêtes, and the varied, vivid, luxurious and glowing life of its people. He was essentially a romantic painter, and even in his religious subjects he charms with the liveliness of his fancy. Yet is his piety unaffected and his gaiety is steadied by a flavour of sincere earnestness.

Two other canvases, marked in the catalogue as by Carpaccio (Nos. 8 and 11), have with good reason been assigned by Berenson to Gentile's weaker pupil, Lazzaro Bastiani.

With the beginning of the 16th century a decided change is taking place in what may best be called the art-motif of the Venetian painters. It is no longer religion, although the religious subject is still largely used. But the object of art becomes now frankly the representation of material beauty, the seeking for effects of line, light and colour for mere sensuous and pictorial purpose.

The most positive in influence upon his contemporaries in this direction was Giorgio Barbarelli da Castelfranco, called Giorgione. He is represented here by two fine paintings, and a third, which the catalogue surmises to belong to Correggio, has by Dr. Gustav Ludwig been also ascribed to the Castelfranco master.

No. 16 bears the title of "The Three Eastern Sages," but Wickhoff sees in it a scene from the VIII Book of Virgil's Aeneid — with great probability, for this canvas hung with a pendant, called "Aeneas in Purgatory," in the house of Taddeo Contarini in Venice in 1525. According to Wickhoff, then, we see here the Trojan Aeneas in oriental costume, with white turban and purple coat, showing to King Evander, in amber-coloured mantle with ruby-coloured hood, the place where the Capitol was to be erected; while the King's son, Pallas, in green drapery and white shirt, is seated not far off, already with geometric figures

making calculations for the foundations. The characterful bearing of the men, the beautiful landscape with its great moss-grown rock and dark tree-trunk in the foreground, and the warm harmony of colour with a golden tone, make this a painting of striking significance.

Nothing is known of Giorgione but that he loved music and women; and only a few paintings, not a score in all, are absolutely known to be from his hand, the best of which is a magnificent Madonna with Saints, in the church of Castelfranco. Our canvas, however, supported by oldest provenance, is among the most authoritatively ascribed paintings of the great master.

We find likewise his hand in No. 63, which the catalogue surmises to be by Correggio, as already stated. It bears the title "St. Sebastian," but Ludwig and Wickhoff call it an Apollo. No other Venetian but Giorgione — and Palma Vecchio, Lorenzo Lotto, and Cariani have been named — could have painted this dreamish head, surrounded by its rich haircovering. Also No. 23, an "Adoration of the Shepherds," if indeed a studiowork, bears traces of the master's own hand.

Giorgione's place in Venetian art is one of transition from the older manner of the deeply religious, even austere painting of Giovanni Bellini to the final, humanistic manner of the most com-

plete master of all, Titian. He influenced both his master Bellini and his pupil Titian by the refined poetry of his style. Without much grasp of the intellectual, and with little of the devotional spirit, he surcharged his contemporaries in the few years of his active life with a subtle feeling of beauty for its own sake. Notably in his landscape with figures, already advanced by Bellini, did he succeed in giving a perfect blend of nature and human nature in which few have equalled him and none, excepting perhaps Titian, has ever surpassed him. And no man, not even Leonardo, Raphael, Titian, or Michelangelo, has stamped his spirit, the Giorgionesque, so markedly upon the works of those that came after him as the poet-painter of Castelfranco.

The greatest of the masters of the first half of the 16th century owe much to Giorgione's influence. The youngest of these, Sebastiano del Piombo, who left Venice to go over to the Roman artist-circle, shows here a bust of "Cardinal Pucci" (No. 17) in middle age. It is a strong, speaking portrait, and one of the finest likenesses of men the artist has produced.

The "Portrait of a Youth" (No. 22), which has had many attributions — the catalogue suggests Jacopo de' Barbari — has more recently been credited as an early work by Lorenzo Lotto, of whom

I will speak when we see his greater work in the next gallery. It bears a strong resemblance in style to an early work by Lotto, now in the Naples Museum, the portrait of Fra Bernardo dei Rossi.

Entering now the SECOND GALLERY we find no less than twelve examples by Palma Vecchio, six of which are bust portraits of young women. Palma obtained a characteristic individuality in these almost ideal heads. Plate V presents one of these (No. 143), a lady with ash-blond hair, her voluminous dress of brownish striped stuff with a brocaded front. Equally important is No. 137, the so-called "Violante," who was a favoured model of the day in Venice, as her features frequently occur on the canvases of both Palma and Titian. The face is delicately drawn, her complexion is of dazzling purity, her eyes dark, and her flowing, wavy hair, confined by a narrow ribbon, is of that peculiar golden hue affected by the beautiful women of Venice, and which Palma's brush was so skilful in rendering. The other portraits are fully as interesting, with varying poses and colour schemes. Some of these, however, are much damaged by over-zealous cleaning, so that their beautiful glazes are for ever lost.

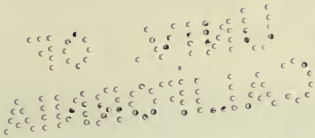
Jacopo Palma Vecchio, signifying the old, or elder, to distinguish him from his grand-nephew of the same name, who is known as Palma Giovine,

PORTRAIT OF A LADY

PALMA VECCHIO

Plate v

Imperial Museum



or the younger, was born in Bergamo, but went to Venice when very young, and spent there the remainder of his life. With Titian he was a pupil of Giovanni Bellini, but his work bears stronger evidence of the influence of both Titian and Giorgione, as well as of Lorenzo Lotto, whom he in turn influenced.

Judicious criticism cannot place Palma beside the giants of Venetian art, Giorgione, Titian, Tintoretto, Veronese; although he did much to popularise the new thought in painting. This was, however, more as a follower than as an initiator. His landscapes are of an exquisite beauty, and a serene and cheerful, though never a very animated, spirit pervades his scenes. His drawing is, however, less correct, as is especially seen when he essayed the nude, which was rarely the case. Still, his conception of the nude was quite as elevated as with the greater masters. As a colourist Palma has his own position. He laid his colours on thinly — only in the light-places are they loaded — and, having obtained his effects by means of glazing, he obliterated all strokes of the brush according to the delicate manner of Titian in his early youth.

Of the genre pieces by Palma which we find here, No. 140, in which Mary with the Child is surrounded by John the Baptist, St. Barbara, St.

Catharine, and St. Celestine, excels above all. It is a presentation of the *sacra conversazione* which became peculiar to Venetian art. Slightly less harmonious in colour is the "Homecoming of Mary" (No. 139), although the vivacity of movement of the meeting women must be regarded.

A follower of Giorgione's mythological genre is found in Bonifacio Veronese, witnessed by No. 156, "The Triumph of Purity over Love," and by No. 201, "The Triumph of Love." In the first we see a wagon, drawn by four unicorns, on which are seated Laura, Penelope, and Lucretia, with Cupid bound at their feet. The wagon is surrounded by persons who withstood the enticements of love, as Socrates, Scipio, Joseph, the son of Jacob, and Judith, carrying the head of Holofernes. The pendant to this canvas, it must be said, is given with greater animation. The blind god of love is enthroned on a chariot, drawn by four white horses. Even Jupiter sits captive at his feet, while those who were wounded by the amorous darts surround the chariot. Orpheus holds gently the fainting Eurydice, Ganymede looks up to Father Zeus, Mars and Venus, Apollo and Daphne, Medea and Jason, Helen and Paris, even Aristoteles with Phryne fail not.

A "Daughter of Herodias" (No. 145), also by

Bonifacio, presents Salome in conventional attitude. A "Portrait of a Young Woman" (No. 157), catalogued as by Bonifacio, has by Berenson been ascribed to F. Beccaruzzi, who painted in the style of Pordenone, often also imitating Titian and Lotto.

The Vienna Museum excels in its presentation of the work of Tiziano Vecellio. No other museum can boast of as wide a survey of this master's work in all his periods. Almost a score of undoubted works of the great Venetian are found here, and as many more that were finished by his hand and go by his name, or are faithful copies of his composition. Truly this Second Gallery is dominated by his genius.

Titian's earliest work here, still in the style of Giorgione, who greaty influenced him after he left Giovanni Bellini's studio, is the so-called "Gypsy Madonna" (No. 176). This painting of Mary and the Child, both with down-cast eyes, already foreshadows the wonderful splendour that is to come. On the left, forming a background to the figures, is a silken curtain, to the right a rolling landscape.

Also comparatively early is No. 180, the "Madonna with the Cherries" (Plate VI). It is a Bellini composition, when we compare it with paintings in the Venetian Academy and in the

Prado, but carried out to marvellous perfection. Over the golden tone of Bellini lies a purple shimmer. It seems as if rubies, emeralds and turquoises glow through the colours. The Madonna has handed the Child some ripe cherries, but Jesus will first have his mother taste. Joseph on the one side is interested in the artless play, while Zacharias looks down on the cherubic John who wants to take part.

Titian painted the "Ecce Homo" (No. 178) when he had arrived at the full maturity of his power, in 1543. He himself considered it one of his masterpieces, for he proudly signed it in full, *Titianus Eques fet* — he had been knighted by the Emperor Charles V. The composition is masterful in its cutting loose from geometric rules, to which Bellini always adhered. The principal figure, the Christ, stands on the extreme left, only subsidiary figures in the middle, on the right the embittered mob of his enemies; yet all is so drawn together by the play of light and shade, by the colour-harmony, that nothing disturbs the unity of the ensemble.

Famous among the mythological compositions of Titian is the "Danaë" (No. 174), receiving in her lap the golden rain of Jupiter — an unrivalled nude-painting of supple richness and splendour. The authenticity has been attacked by Berenson,

MADONNA WITH THE CHERRIES

TITIAN

Plate VI

Imperial Museum

but with little reason. The signature is, however, a forgery.

The charming little "Tambourine Player" (No. 181), and the gracious Allegories (Nos. 173 and 187) — their meaning is not quite clear — are delightful genre pieces. These may well have been first studies for the larger Allegories in Munich and Paris. One of the latest works is his "Nymph and Shepherd" (No. 186), where the half-draped nude figure lies on a panther skin, slightly turning her head to listen to the pipe-playing shepherd seated behind her. Here we find a peculiarity which is seen also in Rembrandt's latest work — a slight sketchiness in detail, notably here in the landscape; a feeling as if all need not be said if the power of life, the vital elements of light and movement are assured.

Titian stands among the first of portrait painters. Only Hals and Velasquez, Rubens and Rembrandt can be compared with him in the rendering of the human countenance as vital presentments. No less than ten portraits are found here.

Who does not know that wonderful portrait of the "Girl in Fur" (No. 197)? It represents Eleanora, the beautiful daughter of Isabella d'Este, of whom there is also a portrait (No. 163), which Titian painted in 1534, after an earlier sketch. Eleanora, later Duchess of Urbino, excelled in

physical beauty and mental qualities, and frequently inspired the master, for portraits of her are also in the Pitti, in the Uffizi, and in the Tribuna at Florence as Venus. The striking appearance of the delicate body from the folds of the enshrouding dark mantle, the chaste girlishness of the features, and the subdued splendour of the colour-scheme, make this a portrait of lasting impression.

But while the master infuses the delicacy, the charm of femininity in his female portraits, he signalised the strength of character in his male counterfeits. Look at his Jacopo de Strada (No. 182), the Imperial antiquary; at the Filippo Strozzi (No. 154), the proud Florentine patrician; at the Elector Johann Friedrich of Saxony (No. 191), a hero through his unbending will — all these proclaim the power of dominion. With gentler brush he depicted Benedetto Varchi (No. 177), the renowned poet and historian of Florence. "St. James" (No. 162) and a "Young Priest" (No. 165) are supposed by Crowe and Cavalcaselle to have been originally a double portrait of Ranuccio Farnese with his teacher Leoni. Also the portraits of Fabrizio Salvaresio (No. 150) and of Titian's physician Parma (No. 167) are characteristic and representative of the painter's mastery over life.

There is no greater name in Italian art than that of Titian. Rounded completeness, *teres atque ro-*

tundus, as Vasari expressed it, is what stamps Titian as a master among masters. Other painters may have equalled him in single qualities; personal preference may even vaunt the peculiar perfections of different favourites above the master in some special branch — we must, after all is said, still turn to Titian and accord him the palm for excellence in all. Whether we take his portraits, his landscapes, his religious subjects, or his drawing, his colour, his light-management, in all he is the legitimate master of the brush, second to none.

It remains yet to point out the works which belong to Titian's studio, either finished by him, or copies of his work. The "Mary with the Child and Sts. Jerome, Stephen and George" (No. 166) is a studio-copy of the famous original in the Louvre; and the "Holy Family with the little St. John and St. Catharine" (No. 149) is a changed repetition of a painting now in the National Gallery in London, possibly by Andrea Schiavone. Although the "Christ and the Adulteress" (No. 161) is an unfinished work, and presumably only painted after Titian's design, it still bears this mark of the master's inventive genius, and also indubitable traces of his own handiwork. So is "Christ with the Earth-globe" (No. 164) after Titian's design, but not well enough painted to have been executed by him. His own carrying out of this conception is

found in the Hermitage at St. Petersburg. The "Burial of Christ" (No. 179), although signed by Titian, can only have received his finishing touches. It is a replica of an original in the Louvre. The "Self-portrait" (No. 196) is a copy after the original in Dresden. And still a half score of other paintings in this gallery bear the impress of the master's workshop.

Titian's pupil and closest imitator, although by no means of surprising talent, was Andrea Meldolla, called Schiavone, by whom a score of paintings are found here. The smaller ones were decorations for cassone fronts. Many of these are interesting because they give a genre-like presentation of contemporary Venetian life.

Paris Bordone, another one of Titian's pupils, was of greater importance, but four mythological scenes and two female portraits still proclaim him to be of secondary rank. His "Venus and Adonis" (No. 253), in which Venus holds the weapons of her lover, as they sit under the tree, being crowned by a floating Cupid, is a better treatment of the subject than that found in the London National Gallery under the title "Daphnis and Chloe." A large "Conflict of Gladiators" (No. 238) reminds one of Titian's composing, and was, as Vasari states, painted for the city of Augsburg in Germany.

A painter who was as unique in his way as Titian,

or Michelangelo, or Rubens, was Jacopo Robusti, called Tintoretto, the son of a dyer of silk (*tintore*), whose only known schooling was for ten days in Titian's studio; after which he developed himself under the device which he blazed in his studio, "*il disegno di Michelangelo, il colorito di Tiziano.*" His was the most vigorous and most prolific artistic temperament that has ever existed. He became an improvisator by the very force of his impetuosity; and the phenomenal energy with which he painted gave him the name "*il furioso.*"

The volume of Tintoretto's work far exceeds that of any other Italian. Huge canvases hang in the church of Il Redentore, in the Scuola di San Rocco, in the church of Santa Maria dell' Orto, in the Academy and the Doge's Palace in Venice, as well as in numberless other places. And in all these we see facility and luxuriousness of invention, boldness and ease, a natural impulsiveness of temperament, instant and spontaneous creation forced by the necessity of expression and satisfaction in the rendering of ideas.

Yet, his very facility has injured his reputation. His genius seems to have urged him on to produce so much that he often neglected to bring his work to the perfection of which he was capable. Too often his aim seems merely to *fill* his enormous canvases without much care as to *how* he filled

them; and Annibale Carracci truly said of him, "Tintoretto is often inferior to Tintoretto."

The most striking quality of his work is the turbulent, often convulsive movement of the figures by which he renders the instantaneousness of motion, even the swiftness of flight, as no one, save Rubens, has ever done. But thereby they lack the magisterial quality of the figures of Titian, or the imposing force of those of Michelangelo. This irregular, almost spasmodic explosiveness is also seen in his colour, where violent contrasts of light and dark are given with impassioned audacity. The variety, brilliancy, and indescribable glamour of his light as juxtaposed to the tormenting gloom of his shade shows an excess of exuberance which, however dramatic, is somewhat fatiguing, often even painful. The treatment of chiaroscuro is with Tintoretto a most powerful, dramatic accessory; yet, it cannot compare with the handling of those greatest masters of chiaroscuro, Correggio and Rembrandt. With Correggio light is an irradiating presence, with Rembrandt it is a penetrating mystery — with Tintoretto a pictorial adjunct.

But sometimes Tintoretto forewent the region of the vast, tempestuous, and tragic, and then we find that this fiery genius could with equal mastery pierce and irradiate the placid and tender secrets of the soul, and give in pure and limpid flow a gentle

scene of sensuous delight. In this spirit he painted the "Bacchus and Ariadne," in the Doge's Palace, "Adam and Eve," in the Venice Academy, and here in the Vienna Museum "Susannah and the Elders" (No. 239), a most perfect lyric of the sensuous fancy from which sensuality is absent. Rarely has the play of light on the softly modelled body, without any half-shadows, been given with such wonderful virtuosity. Susannah is just leaving her bath, and has not detected the elders — one grey-head bending around the rosehedge that shields her. She is still unconscious of their nearness, and is ornamenting herself with rich jewels.

Of his many mythological subjects we find here "Apollo and the Muses" (No. 241), somewhat sketchy, but full of charm and expression. The nine Muses are gathered at the border of the Hippokrene, playing on musical instruments, while Apollo, with lyre and bow, floats above in the hollow of a cloud. The Dresden Gallery has a somewhat similar composition. "Lucretia" (No. 234) was formerly ascribed to Titian, but it is doubtful whether it even belongs to Tintoretto, to whom it is now given, as it lacks that vital expression which we always find in his work.

The drawbacks which I have enumerated against an unqualified approval of Tintoretto's art do not refer to his portraiture. There is no question made

of his high rank as a portrait painter. While in Titian's portraits we are to recognise the type of the persons he depicts, in Tintoretto's we find more the individuality of the sitter portrayed, in which respect he may well be ranked with Dürer and Rembrandt. A half dozen of these portraits are hanging in this gallery and claim our admiration. No. 250, a knee-piece of a man of thirty-five years, with dark hair and beard, standing at a table, is the most impressive with its fiery mien, high forehead and sunken eyes. The portrait of a young man (No. 258) is an early work.

Jacopo's son, Domenico Tintoretto, closely followed his father's footsteps and their paintings are often confused. But he failed to reach the height of his father's management of light, colour, and form. Over a dozen of his paintings, some large figure compositions, others portraits, are indicated on the tablets, but need not occupy us further.

In the second half of the 16th century there were a number of painters who found their training in Venice, but, settling in their native places, retained local characteristics. From this have resulted the schools of Brescia, of Vicenza, of Bergamo. We may not tarry before the large number of canvases which represent here these numerous artists, but must confine ourselves to the principal works.

One of the leading artists of the school of Brescia

ST. JUSTINA

ALESSANDRO BONVICINO

Plate VII

Imperial Museum

in the beginning of the 16th century was Giovanni Girolamo Savoldo, an interesting personality, because we find in his work the experiments of the juxtaposition of light and shade, which were brought to perfection by Rembrandt. This is evident in his imaginative portrait of "Aristoteles" (No. 213), where the face, the hands, and the green blouse of the middle-aged man are artfully lighted. An early work, possibly a study for the larger painting in the church of S. Rocco, at Venice, is his "Burial of Christ" (No. 208). Here the artist surrounds the figures of Joseph of Arimathea, the Maries, and John with a soft, mysterious light that plays tenderly over the body as it lies on the stone slab.

The greatest artist of this provincial school of Brescia was undoubtedly Alessandro Bonvicino, called Moretto, although not all of his works are of equal strength. The "St. Justina" (No. 218. Plate VII) is, however, the finest known example of his brush. The picture has been much written about, and has even been the foundation of a German novel. The Saint, whose features are of a distinguished and delicate beauty, looks with gentle benevolence down upon the donor who is kneeling at her left. At her feet lies a white unicorn as an emblem of maidenly purity. There is nothing more to be desired in this painting —

so perfectly composed, of such beautiful colour harmony, and in which pure, human characteristics are so tenderly depicted.

The curious thing about Moretto is that, despite the Venetian influences that had surrounded him in his schooldays, he chose to go back to his Brescia in the hills and paint quite in his own manner, in cool, silvery tones, entirely different from the hot gold of Venice. This personal colour was arrived at by his underpainting with a cool grey, made of black and white — a technical peculiarity which he seems to have in common with the great Dutchman Vermeer van Delft, but the latter also used a bluish undercolour.

Girolamo Romanino was another Brescian of whom we find here a female "Portrait" (No. 219). His style was softer and less incisive than that of Moretto, and his figures are heavier, with less of that aristocratic charm which Bonvicino conveyed.

The painters of Bergamo had less of local character than those of Brescia. Their works are more closely related to those of their Florentine or Venetian masters, ofttimes resulting in confusion. Thus we find some works of Giovanni Busi, called Cariani, ascribed to Giorgione, others to Carpaccio. His "Bravo" (No. 207) is considered one of his best works. A young man, crowned with vine

leaves, is being attacked from behind by an assassin who conceals his weapon behind his back. Two other figure-pieces (Nos. 205 and 206) are also from his hand.

A far deeper and more talented artist was Giambattista Moroni, the gifted pupil of Moretto. Two portraits, of a sculptor (No. 217), and of a bearded man in a black dress (No. 216), are worth noticing, although neither is as powerful as his magnificent "Tailor" of the National Gallery.

Moroni had the marvellous talent to present in their natural union, with no indiscretion of over-emphasis, the spiritual and physical elements which go to make up that mystery of mysteries, the human individuality. He was a portrait painter pure and simple, for he never succeeded in the few sacred pictures which he essayed to reach the finest qualities of his master. His best altarpiece, the Last Supper, at Romano, is only redeemed from stupid mediocrity by the portrait-like treatment of some of the heads.

The greatest painter of Bergamo was Lorenzo Lotto, for although born in Venice he spent most of his life at Treviso and Bergamo.

With few exceptions all Lotto's works are religious pictures or portraits. The religious pictures are not, however, of any type that had been seen before — they are more the revelations of an inner

consciousness, not ecstatic but devout, of self-conscious reflection, often with episodic pathos.

That subjectiveness is also seen in his portraiture. While Lotto was able to search the heart with psychological skill, and depict his sitters so that their thoughts are written in their features, still he reflected in these faces some of his own melancholic views of life, imparting to them an air of oppressive sadness which cannot always have been the sitter's condition.

The "Madonna and Child with Saints" (No. 214), in the Imperial Museum, is one of the most cheerful and buoyant of his religious works. It has exuberance, unusual with the master, a rush of life, and a brilliant, joyous colouring. This *sacra conversazione* is one of the finest of Lotto's works, charming in its grouping and movement, with harmony and sparkle in its transparent tinting.

The portrait shown here, a "Man with a Claw in his Hand" (No. 215), is also one of his finest and most characteristic works. It represents a Venetian nobleman, wearing a dark, flowing gown, brought into relief by the scarlet curtain that forms the background of the picture. The head is full of subtlety, intellect, and distinction. We have already seen in the first gallery an early work of the artist (No. 22). The three-fold portrait of a man (No.

220), which Morelli considers to be a German work, is by Crowe and Cavalcaselle given to Lotto.

In CABINET II, which we now enter, as well as in CABINET III, we find principally the works of the da Ponte family, called after their home Bassano. Three generations of painters lived there. The elder Francesco is not represented. Of his son, Giacomo Bassano, there are some good sacred pictures and an excellent portrait, the "Procurator of San Marco" (No. 309). Giacomo's eldest son, Francesco II, was the most prominent of the family. His execution, which to us must seem quite modern, and his fertile invention, are displayed in thirty canvases of religious and mythological subjects and portraits. There is a distinct Flemish flavour about them which the meagre biography of the artist has not, as yet, made clear. His brother Leandro Bassano is far less important, with a harder technique.

The Bassani occupy a prominent place in the Italian art of the 16th century. Their work was exceedingly popular in Venice because it responded in its jewel-like brilliancy to the opulent taste of the Venetians, while at the same time the scenes of every-day life around the markets of the artists' little country town was novel and interesting. Giacomo must also be considered as the first modern landscape painter. Titian and Tintoretto and

Giorgione, and even Bellini and Cima before them, had painted beautiful landscapes, but they were seldom direct studies from nature, rather decorative backgrounds, or fine harmonising accompaniments to the religious or human elements of the picture. Bassano's studies of rural life present the country as it really is, and not arranged to look like scenery.

We must also note in the second cabinet a work by Domenico Theotocopuli, called El Greco, of whom we shall find another example among the Spanish paintings in the sixth cabinet. The canvas before us was evidently painted when El Greco was still a pupil of Titian. It shows an "Adoration of the Kings" (No. 272), in which El Greco's peculiar tendency to elongated features is already noticeable.

The decadence of the Venetian school may be witnessed in the THIRD GALLERY. Still prominent, and with all the excellences is Paolo Caliari, called Veronese; but already in him we find the seed of decay. For no longer does his work show spiritual depth, but rather a desire for display in form and colour. With many works that have come from Paolo's studio, on some of which he has evidently worked, we find here only two that are indubitably his own. The magnificent "Christ before the House of Jairus" (No. 396) is the most

important, although the "Annunciation" (No. 404) is also rich and impressive.

The art of Paolo Veronese is the most gorgeous of the Venetian school, and the sense of splendour in his work is overpoweringly pompous, so much so that his sacred themes are "of the earth, earthy," and his Christs and Maries and Martyrs are surrounded with all the equipage of wealth and worldliness, the lust of the flesh, and the pride of life. In the "Marriage at Cana," in the Louvre, for instance, we find the startling anachronism of a superb palace of noble architecture, a vast hall, and beneath marble porticoes numerous illustrious personages, from Soliman, Sultan of Turkey, to the Emperor Charles V, together with many of the famous artists of the day playing on musical instruments. It is one blaze of worldly pomp — thus religious art had toward the end of the Renaissance become a paradox.

But with all his astonishing pageantry, his overwhelming pictorial masses, his full-blooded luxurious colouring, we must rank Veronese higher than Tintoretto, with whom he is nearest allied, because of the solidity of his workmanship and the apparent command to sobriety he put upon his imagination, which in Tintoretto is often unbridled. Although he loved strong, deep colours, they always remained heroic harmonies produced by the perfect accord

of opposites. By the introduction of neutral tones, above all of the beautiful, silvery greys which permeate his architectural motives, he subdues his pictures so that nothing obtrudes, and they attain the distinction of reserve.

Of Paolo's teacher, Antonio Badile, of Verona, we find two good female portraits (Nos. 395 and 397). Many of Paolo's own pupils are represented, the most individual of whom was Battista Zelotti, with two Biblical scenes, "Judith holding the Head of Holofernes" (No. 391), and "The Anointing of King David" (No. 393).

Reminiscent of earlier, and greater men is the grand-nephew of Palma Vecchio, Palma Giovine, of whom a dozen canvases are found here. His imitative faculty was so great that one picture, representing "St. Jerome" (No. 417), is still by many critics claimed to be by Tintoretto — a no mean compliment to its credit.

Imitation, the sure sign of decay and death in art, set its stamp of insipidity and insignificance on most of the works that were produced during the 17th century. But with the beginning of the 18th century a man appeared who added some strength of his own to what he had learned. This man was Giovanni Battista Tiepolo, perhaps the greatest of all painters of pure decoration. He founded himself on the study of Veronese, but was great enough

to teach more than he had been taught. He gave a new impulse to art — not so much in his own country, but, while in Spain, he was the inspiration of Goya, whose work became a moving impulse to many later Frenchmen. Thus it has been truly said, "Tiepolo was the last of the old painters and the first of the moderns."

His art, however, cannot be rightly judged in the Imperial Museum, where we find only a single example, a bust-piece showing "St. Catharine of Siena" (No. 446). But the extravagances of expression — these earmarks of decadence — are apparent.

One of the best painters of the 18th century in Northern Italy was Bernardo Belotto, called Canaletto, who received a commission from the Emperor Charles VI to execute a number of works that show us the castles of Schönbrunn and Schlosshof, and various sights in old Vienna. These were executed from 1758 to 1760, and are of some local and antiquarian interest. They are in the finely brushed manner of his better-known Venetian views, and full of feeling for space and atmosphere.

Cabinet IV contains works of the less important artists of the Milanese and Florentine schools. A "Pieta" (No. 342), by Giulio Cesare Procaccini; a "Christ appearing to the Apostles" (No. 335), by Battista Crespi, called il Cerano; and

"Joseph's Dream" (No. 336), by his son Daniele Crespi, best represent the Milanese painters.

Among those from Florence we must note the two presentations of the "Weeping Magdalene" (Nos. 340 and 369), by Francesco Furini, and the sweetly cloying works by Carlo Dolci. Nos. 374 to 376 are excellent examples of how sentiment may precipitate to sentimentality, and become lost in insipidity.

While art in Italy was decaying towards the end of the 16th century, there flourished a slight temporary revival in Bologna, principally owing to the work of the Carracci family. The paintings displayed in the FOURTH GALLERY belong to this period.

A forerunner was Pellegrino Tibaldi, also famous as an architect. His "St. Cecilia" (No. 467), accompanied in her song by two angels playing lute and harp, is still a return to nature.

The Carracci owe their importance to this nature study, and to their refusal of the bald imitation of their predecessors. They saw clearly enough that the old methods and traditions had lost force, and they proposed to substitute new ones of their own devising. It was the theory of their teaching to revive the great qualities of the masters of the beginning of the century, and to achieve, by selection and amalgamation, a combination of all excellences.

Lanzi has pointed out how Annibale Carracci thus strove to exemplify his teachings by imitating in a single work Veronese in one figure, Correggio in another, and Titian and Parmigianino in the remainder.

Lodovico Carracci was the originator of this movement of Eclecticism, being soon supported by his two cousins, Agostino and Annibale. Also Agostino's son, Antonio, joined himself to this group.

Among the works of this family shown here those by Annibale, the most gifted member, are superior. His "Christ and the Samaritan Woman" (No. 475) is a noble composition, painted with a colourful, yet subdued palette.

A large number of works by the contemporaneous Guido Reni indicate his important place in this late Bolognese school. Important, because of the popular interest which his pseudo-Raphaelesque creations have always excited. Guido Reni was a man of great talent, who in his earlier pictures displayed beauty, artistic feeling, and high accomplishment of manner, even though we find also a certain core of commonplace. To this early period belongs his famous "Aurora" of the Rospigliosi Palace in Rome. But his passion for gambling forced him to use his brush to recoup his losses, and led him to become the greatest "pot-boiler" that ever lived.

Having invented pleasing types he reproduced these *ad nauseam,* with affectation, poverty of expression, monotony of gesture, insipid ideality, and mere empty, banal grace. His most accomplished trick was to portray upturned faces with eyes lifted to heaven, that become almost unbearable to modern eyes. Still, his work bears the impress of the age of which he became a complaisant reflector, satisfying the popular taste of his day. His works have through reproductions become more generally known than those of perhaps any other of the Italians. The "Baptism of Christ" (No. 551) is one of the best, and has a fine motif. The heads of the Christ, crowned with thorns (Nos. 548 and 554) are better known.

In many ways related to him is Francesco Albani, also of the Carracci school, who excelled in mythological scenes. One, and that only a studio painting, is shown here, the "Triumph of Galatea" (No. 530).

The Carracci revival was carried to Rome by Albani's pupil, Andrea Sacchi, by whom we have "Juno on the Peacock Chariot" (No. 537) — wrongfully ascribed to his pupil Andrea Camassei. Later still came the more important Carlo Maratta, whose Madonnas (Nos. 540 and 541) are very attractive. Giovanni Battista Sassoferrato was entirely under the influence of Guido Reni. His

"Mary with the Child" (No. 539) is a replica of a painting that hangs in the Academy of Milan.

Giovanni Francesco Barbieri, called Guercino, although originally of the Carracci school, developed himself later independently, and enjoyed fame during his lifetime. His bust of "St. Sebastian" (No. 532), and his "John the Baptist" (No. 521), are characteristic works.

Michelangelo da Caravaggio, the Neapolitan, studied in Venice with Giorgione. Later he left the Eclectic tendencies of his contemporaries and became in Rome the leader of the so-called Naturalists, who forsook the finesse of technique for broader treatment and greater realism. His method embodies a reaction against the Carracci school, and displays great strength and sincerity. He held the Bolognese masters in utmost disdain, loudly and emphatically inveighing against their system, demanding that nature, and not the older masters, should be followed. And if the artist, pursuing nature, should encounter ugliness, triviality, and baseness, he should not shut his eyes, but should record them unflinchingly. He fell, however, into the usual error of extremists for, by choice, he took as his models types of vulgar mould, criminals and vagabonds, drunkards and profligates.

An important work is his "Madonna" (No. 496), who distributes by the hands of St. Dominic

and Peter Martyr rose wreaths among the people. The painting shows strength in the sharp characterisation of movement and expression, strongly demarked by a one-sided light-effect. A company of Antwerp artists, among them Rubens, Breughel, van Balen and others, bought this painting for the Dominican church of their city, where it hung as an altarpiece until 1786. Also "David with the Head of Goliath" (No. 485) and "Mary with the Child and St. Anne" (No. 486) are of his brush.

The puzzling question as to which school an emigrated artist belongs — one which to-day might be raised as to many Americans residing abroad — has been decided by the Vienna Museum authorities in the case of the Spanish-born Giuseppe de Ribera, called Spagnoletto, by placing him with the Italian school, since he received his final training under Caravaggio's influence, and lived at Rome and at Naples, where he died. The "Crossbearing Christ" (No. 501), as well as "Christ and the Doctors" (No. 507), are strongly realistic in expression; while Nos. 508 and 509, showing a "Philosopher" and a "Mathematician," supposed to represent Archimedes, are typical in expression.

Ribera's most gifted pupil, Salvator Rosa, may be studied both in his landscapes and figure work, of which his "Warrior's Portrait" (No. 516) is the most striking.

PORTRAIT OF CHARLES IX OF FRANCE

FRANÇOIS CLOUET — Plate VIII — *Imperial Museum*

CHAPTER III

THE FRENCH AND SPANISH PAINTINGS

THE French school in its development from Gothic art to the latest Impressionistic vagaries may not be studied in the Imperial Museum. Only a meagre number of paintings, indicating a few of the periods through which French art has passed, are found in the FIFTH CABINET. These are, however, generally interesting.

Two portraits of "Charles IX of France" are by François Clouet, called Jehannet, one of the earliest of French easel painters. No. 571 is a bust portrait of the King at the age of eleven years; No. 572 (Plate VIII) presents him in life-size at the age of twenty. These portraits excel in lightness of touch, learned precision of line, and contempt for unnecessary detail.

Three interesting little portraits (Nos. 572, a. b. c.), long lost in store-rooms, have lately been placed in this Cabinet. One of these bears the date 1535. They belong to an unknown group of French-German portrait painters of Clouet's time. A great

many of these small heads are found in various museums, and form material for interesting study by future critics. The names of Amberger, of Corneille de Lyon, and others are now promiscuously attached to these well-painted little panels.

The 17th century, so important in France because it gave birth to real landscape art in Claude Lorrain, is only represented here by the men who bore the Italian collar. Full of this trans-Alpine schooling was Laurent de la Hire, of whom we have a conventional "Ascension of Mary" (No. 574). The classicism of Nicolas Poussin, founded on the Italian Cinquecento, is seen in "The Destruction of Jerusalem" (No. 583). This is also evident in the two landscapes (Nos. 585 and 586), by his brother-in-law and pupil, Gaspard Dughet, called Gaspard Poussin. Another pupil of Nicolas was Jacques Stella, whose "Judgment of Solomon" (No. 582) must not be passed by. Valentin de Boulogne modelled himself entirely on Caravaggio, although his "Moses giving the Law" (No. 589) displays individual strength. Of the same school was Pierre Mignard, appropriately called le Romain, whose "St. Anthony" (No. 584) has more of the Italian manner.

Of the Elder Charles le Brun, the founder of the French Academie des Beaux Arts, we find here an "Ascension of Mary" (No. 591), that is

reminiscent of Annibale Carracci; while the battle scenes of Jacques Courtois, called Bourguignon, find their prototype in the works of Salvator Rosa.

A small landscape (No. 592), by Jean François Millet, called Francisque, is quite modern and most interesting. It does not bear any resemblance to the studio work of the Poussins where he received his training, although its artistic qualities cannot compare with the work of his namesake of a century and a half later.

The portrait painter of the end of the 17th century, Hyacinthe Rigaud, and his later confrère Joseph S. Duplessis, are worthily shown by portraits that made them popular in their day. The portrait of the composer von Glück (No. 588), by Duplessis, lacks, however, any personal character, although characterisation is hard striven for by pose and gesture. Indeed, the hand floating over the keyboard, and the uplifted eyes, are a species of affectation that does not enhance the charm of the picture.

An interesting little panel is by Antoine Watteau, a "Guitar-player" (No. 577); such a figure as this most charming of painters loved to draw with his caressing touch. Watteau's art was the breath of French life of the 18th century — an era of fantastic romance, full of frivolous and trivial graces, peopled by the children of elegant amusement and vivacious

desires. The reaction from the grand and pompous style of the time of Louis XIV had liberated art and made it free, gay and joyous. Pomposity was done away with, and, after the huge wigs and voluminous draperies of Rigaud, came the powder and satin coats of Nattier and Tocqué, and Watteau with his stage of gallantry and masquerade.

One whose delicacy of touch was formed in that French period of elegance was Jean Etienne Liotard, whose best-known work is the pastel Chocolate Girl, of Dresden. As characteristic a figure, painted on porcelain, is found here in an "Old Woman" (No. 590), who has fallen asleep while reading her Bible. Three marines by Adrien Manglard, and a view of Rome by his pupil Claude Vernet conclude our survey of the French paintings.

In the next, the SIXTH CABINET, are the Spanish paintings.

With a shorter period of art expression — only covering the 17th century — we find more individual characteristics in the works of the Spanish school than in the majority of the French painters.

In the first painter whose work is shown here, Alonzo Coello, we do not yet discover any measure of nationalist expression. This pupil of the Dutch Antonis Mor — who taught Coello during his temporary residence in Spain — painted entirely in the style of his master, as is plainly seen in the "Por-

trait of a Lady" (No. 597), in a red dress. Also his "Portrait of Queen Anne of Spain" (No. 602), and one of a boy with a falcon (No. 608), presumably the Archduke Wenzel, a son of Emperor Maximilian II, favour the Dutch method. The same may be said of the four portraits of royalty (Nos. 598-601), by Coello's pupil, Juan de la Cruz.

Still another Spaniard — this time with Italian training, for he was an imitator of the Bassani — was Pedro Orrente. His "John the Baptist" (No. 610) is the best of his three works displayed here. The wilderness — or rather the lonely place, which is the meaning of the original Greek word — is shown here as a beautiful landscape where we see the Baptist, still a young man, kneeling forward to drink from a spring in the rocks. The lamb at his feet is a fine piece of painting. "Jacob's Dream" (No. 604) and "Christ Healing the Sick" (No. 623) are reminiscent of his Italian tutelage.

The Museum authorities, who displayed some decision of critical judgment in assigning Ribera to the Italian school, left the question unsettled in regard to El Greco, of whom we saw an "Adoration of the Kings" among the Italian paintings in Cabinet II. Another of his works is found here among the Spaniards, a "Portrait of a Man"

(No. 596), which is an independent canvas of excellent execution.

El Greco, Greek by birth, Italian by training, and Spanish by adoption, is least mannered in his portraits. That curious, pulled-out quality of arms and heads which we have come to associate with him does not always obtrude itself when he strives more for characterisation of his sitters. This portrait, painted in 1600, in his Spanish period, is one of the most successful of his single heads. The eyes, especially, are well painted, and an advance on Titian's convention, with whom eyes often look like buttonholes. There is a flavour of modernity about the simply and frankly stated light and shade, and in the direct manner of painting his edges, which his Venetian masters generally painted more or less sharp and then achieved their soft edge by glazings and retouchings.

The greatest of the Spaniards, Diego Rodriguez de Silva y Velasquez, is well represented. Since the name of Velasquez is used more carefully than a hundred years ago we may not accept indisputably all of the thirteen paintings that hang here under his name. The " Portrait of Queen Maria Anna " (No. 605), for instance, does not in the least satisfy as far as colour and execution are concerned. Further, the " Portrait of the Infanta Margaretha Theresia " (No. 609) is, according to C. Justi, a work of

Mazo, under the guidance of Velasquez; and the "Portrait of Queen Isabella of Spain" (No. 622) is manifestly a studio copy, like the majority of this queen's portraits, now found outside the country.

The "Portrait of the Infanta Margaretha Theresia" (No. 621), at the age of twelve, has a curious interest. While it was formerly called the Infanta Maria Theresia, it was observed by Justi that the double eagle on her breast and the features indicate her to have been Margaretha, the bride of Emperor Leopold I. But since in the year of her engagement to the Emperor, in 1664, Velasquez had been dead three years, it is surmised that on an earlier portrait of the princess the features have been changed by a pupil to correspond with her slightly advanced age.

Four other portraits are undoubtedly by Velasquez' own hand. These are the bust portrait of "Philip IV" (No. 607); the "Portrait of the Infante Philip Prosper" (No. 611), as a child of two years, standing by an armchair on which a small white dog lies; the "Portrait of the Infanta Margaretha Theresia" (No. 615), as a child of three or four years, in a pale red robe, holding in her left hand a fan, and leaning against a low table; and the "Portrait of the Infanta Maria Theresia" (No. 617), her half-sister, at the age of fifteen.

The other portraits (Nos. 612, 616, 618 and 619) are either studio works or copies from originals that are lost. One picture, disputed by Justi, must still be regarded as an original work by Velasquez. Frimmel, although acknowledging Justi as the greatest Velasquez authority, still claims that "it is impossible to say who else *could* have painted it."

This picture is the "Laughing Boy" (No. 613. Plate IX), one of those strongly characteristic types which the master loved to paint when not occupied with his royal commissions.

The portraits by Velasquez baffle description and praise. When we gaze upon these paintings we look into a room, into the reflection of a mirror, into open space — and we see a human being, alive, breathing, real. This genius among painters owed little to the example of any man. From the first he was a realist, seeing with his own eyes, going his own way. Even when Rubens was in Madrid and painted in the studio of Velasquez where the Spaniard must have watched the great Fleming a number of times — Rubens even, notwithstanding his resplendent and overwhelming power, did not have the least influence upon him. He remained true to his own originality, gradually and quietly maturing his power of execution, running a simple course of evolution from beginning to end, without

LAUGHING BOY

VELASQUEZ Plate IX *Imperial Museum*

ever seeking to alter his style, or to improve the quality of his realism.

The four portraits by his own hand which I have pointed out have that striking relief and perfect solidity of real beings; and the marvellous envelopment of air with which he surrounds them gives a peculiar intensity of illusion and appearance of life. His cardinal quality may also be studied in these portraits. Velasquez was the supreme master of values — that is, painting the same colour under varying intensity of light. And he does this so unobtrusively, with such precision and certainty, as no man ever had done, or has done since. The question will never be settled, who was the greatest portrait painter who ever lived — a futile question at any rate. But it must be conceded that the palm lies between two — Frans Hals and Velasquez.

And when Velasquez left the court-circle, and painted beggars and urchins and our "Laughing Boy," he did it with the same serious sincerity that makes him the most objective of all painters.

The son-in-law of Velasquez, Juan Battista del Mazo, his pupil and helper, is represented by a portrait group (No. 603), that probably shows the artist's own family, for his heraldic device, a mailed arm holding a hammer (mazo), is in the upper left corner. His colouring was somewhat more sombre and flatter than that of his master.

A portrait by Carreño de Miranda, of King Charles II of Spain, the last of the Spanish Habsburgs, does not flatter his royal sitter — it has a peculiar ghostly appearance. Still we must recognise in the technique a highly talented brush.

Next to Velasquez in importance to Spanish art stands Bartolomé Estéban Murillo. The only painting catalogued under his name, "John the Baptist as a Child" (No. 614), was already disputed by Waagen almost a hundred years ago. But a view of Murillo's art may be had when we come to the Academy collection, which possesses one of his masterpieces.

CHAPTER IV

THE FLEMISH AND DUTCH PAINTINGS

We will now retrace our steps through the Italian section to enter the left wing of the Museum where in five galleries and seven cabinets the numerous works are displayed that come from the Netherlands. Almost a complete survey may be had of the art of Flanders and Holland, from the van Eycks with whom the 15th century commenced until the end of the 18th century. Indeed, some of these painters are far more richly shown in Vienna than in any museum of the Netherlands.

Flemish and Dutch art found its origin, as with the Italians, in the religious life of the people; but in the North art had a broader expression. It did not confine itself to the churchliness of religious life, but embraced soon the humanistic side of life, its interest in all things created. Thus the painters depicted the scenes of daily life, even not neglecting to delineate plants and animals and inanimate objects that could add to the truth of these scenes.

We will first enter Cabinet XVIII (see Plan).

The first important masters of painting outside of Italy, in point of time, were the brothers Hubert and Jan van Eyck, of Flanders. They are the reputed discoverers of painting with oil as a medium to mix and apply pigments; or, if not the originators of this method, they at least perfected the process so that it was thenceforth universally adopted.

But they were further pioneers in another most important aspect. Up to the 15th century art was universally in the employ of the Church, and ecclesiastical in its aim and tendency; but, although Hubert van Eyck, the elder brother, always remained faithful to the traditions of mediaeval times, Jan was the first to give expression to the restless, half-conscious, half-unconscious spirit of resistance to the powers of ecclesiasticism, and he turned with a kind of joyous conviction, and in all sincerity, to the higher revelation which he found in nature itself. His interest in the outward aspect of material things, no matter what they were, asserted itself with irresistible force. Jan van Eyck must be regarded as the first liberator of art from the yoke of the Church, and with him we find the birth of that great Flemish art which in its own way faithfully pictured the life around.

It is as a painter of portraits that he has given us the greatest proofs of his genius. His men and women seem to be living realities, so strongly does

the personality of each appeal to us; for he not only correctly delineated the features of his sitters, but studied them until he grasped and could transfer to his panel the characteristics of each one. In fact, his Madonnas and saints are nothing but portraits of the homely or comely Flemish women whom he chose as his models. And though this may show a lack of imaginative quality in his work, it was a distinct departure.

The Imperial Museum possesses two works by Jan van Eyck. His "Portrait of Jan de Leeuwe" (No. 625) is magnificent, showing all the finesse of his delicate brush without in the least belittling its vitality and expressiveness. This Bruges goldsmith, according to the inscription then thirty-five years old, shows a strong, beardless face, and is dressed in a dark, fur-bordered garment. As an emblem of his trade he holds between his thumb and forefinger a small ring. A strong light falls on the face accentuating the physiognomic lines.

The other portrait seen here is of equal importance. It shows the likeness of "Cardinal della Croce" (No. 624), a grey man in a wide, red tabard, hemmed with white fur. It is painted with excessive care and exactitude, and with exquisite finish in the delineation of detail, while it shows at the same time the directness and simplicity which characterise Jan van Eyck's work.

Rogier van der Weyden, his contemporary, developed himself independently, although surely receiving significant impressions from the van Eycks. His was a different, even a dissimilar genius. Where the van Eycks aimed at calm and serene grandeur, van der Weyden strove for pathos. He had the religious and dramatic instinct, the gifts of tenderness and emotion, a taste for sinuous, even tortuous and dislocated lines, which express the strong emotions of the soul.

The fine altarpiece with two wings (No. 634) is an undoubted example of the great Tournai master. The centre shows Christ on the cross, before which Mary is kneeling, with St. John standing at her side. On the left kneel the donors, and four angels in black robes flutter in the sky. The left wing shows St. Veronica, with the sweatcloth; on the right stands St. Magdalene with the cup of balsam. An impressive, soulful expression is found on the different faces; the colour is beautiful in its harmony; while the landscape shows the great naturalistic advance of the North over the work of the Italian artists. Nos. 632 and 633 are miniaturelike paintings of the "Madonna" and of "St. Catharine," which, if not by Rogier, are very near to his manner.

Rogier van der Weyden divided honours with the van Eycks as the inspirer of those who worked

LAMENTATION OF CHRIST

HUGO VAN DER GOES

Plate x

Imperial Museum

in the second half of the 15th century. Among the most important of his followers was Hugo van der Goes, of whose sorrowful life, ending in mental aberration, little is known. We find here three small panels, parts of a relic shrine, which are characteristic of his work. On the outside of the little door is the statuette of "St. Genoveva" (No. 630), painted in white, standing in a Gothic framework. The reverse of the door, sawed off from the front, presents "Adam and Eve in Paradise" (No. 631), which is an exquisite piece of painting of original conception. The form of the tempter, part woman, part serpent, shows the independent spirit in which these old Flemings worked. What was the background of the little reliquary shows a "Lamentation of Christ" (No. 629. Plate X). This composition also illustrates the divergence of conception from the Italian mind. There is a greater mobility, more realistic expression, purer humanism than in any Italian work that presents this subject.

And that these Flemings did not copy each other, but had their own way of doing things, is seen in the work of Hans Memlinc. He was called the Northern Beato Angelico, but only because of the loveliness and innocence of his female figures, in which he excelled all his contemporaries. He did not, however, express the character and force of

We shall be unable in our review of this section to separate the Flemish paintings from those of the North Netherlands or Dutch school, since the Museum authorities have not drawn a distinction between these so often diverging tendencies of art expression. This is especially the case with the Primitives, for further on we will find a more logical, and historically more correct arrangement.

We note then a work of the typical North Netherlander Geertgen van Sint Jans van Haarlem. It is the remaining wing of an altarpiece which the artist painted for the St. John church in Haarlem, the other two parts having been destroyed by fire. Having been sawed through we see here both sides of this wing (Nos. 644 and 645). On one side is shown a "Descent from the Cross," characteristic for its detailed description of the whole scene. In one part, for instance, we note how the body of one of the thieves, taken from the cross, is put, head foremost, into a hole in the ground by the Roman soldiers. The other side shows the legend of St. John the Baptist, whose bones were burned by order of the Emperor Julian the Apostate. The distinctly new departure of managing the light effect, which originated in the North and was brought to its full glory by Rembrandt, is here seen for the first time.

Another Hollander, Jacob Cornelisz van Oost-

sanen, comes next with a four-winged altarpiece, dated 1511. Dedicated to St. Jerome, shown in a cardinal's dress, it displays various groups of saints and other personages, with an interesting and original arrangement wherein animals play a role.

Nearby hangs a new acquisition of the Museum, not yet catalogued but numbered 643a. The tablet ascribes it to the Master of the Death of Mary, a very prolific painter, thoroughly imbued with Italianism, who has lately been identified as one Joost van Cleve. This remarkable artist was active in Cologne, but had his training in Flanders or Holland. His most important painting, "The Death of Mary," which gave him his name, hangs in the Munich Pinakothek.

The picture before us is a small portrait of Queen Eleanore of France, the sister of Emperor Charles V. The enamel-like pencilling of the fur-bordered, silver-stitched dress points to the artist's Flemish training.

One of the most original and fantastic personalities of that time was Hieronymus Bosch, called in the North where he properly belongs, Jeroen Bosch. He was the forerunner of Breughel and Teniers in their grotesque presentations of the nether-world; nor did these followers ever surpass the chimeralike fantasy of Jeroen. On an altarpiece (No. 615), a triptychon, we see St. Jerome, in a red mantle,

kneeling before a crucifix; a sidewing depicts St. Anthony, in a hairy coat, being tempted; the other wing has St. Aegydius with his emblems, the arrow and the little doe who unafraid has sought refuge with him. Especially in the temptation of St. Anthony — a subject which Bosch constantly repeated with endless variety of presentation — do we find those weird little figures of scarcely imaginable form wherewith he filled his scenes. A delicate brushing, an exquisite sense of colour, and an admirable handling of the light-effects among the numerous details of his compositions are his most prominent characteristics. That with all his racy and spirited imagination he was also able to portray deep feeling is shown in another triptychon (No. 653), on which the martyrdom of St. Julia is depicted. Two other panels (Nos. 650 and 652) are excellent copies of the work of Bosch. They show even more fully his favourite topics — the temptation of St. Anthony and the torments of hell.

Still another Hollander is the famous Lukas van Leyden, one of the greatest painters of the early Dutch school, and equally famous as an etcher. Neither one of the two examples found here under his name — one a portrait of "Maximilian I" (No. 659), the other a "Temptation of St. Anthony" (No. 658) — gives, however, the right impression

of his work. Their attribution may well be doubted.

We should note that these northern painters show less susceptibility to those trans-Alpine influences which were commencing to prove pernicious to their Flemish contemporaries.

One of the first landscape painters of note was the Flemish Joachim Patinir. He was in the habit of painting from an eminence, whereby he succeeded in giving a wide sweep and stretch to his undulating landscapes, aided therein by a transition from soft green and brown tones in the foreground to a blue green and light blue shimmering tone in the far distance. Thus he produced a light-perspective of peculiar luminance. The "Baptism of Christ" (No. 666) may well be regarded as one of his masterpieces, while the "Flight into Egypt" (No. 664), despite its miniaturelike execution, is of almost equal importance.

Of great interest are a half dozen pictures by Hendrik met de Bles, a follower of Patinir and of Jeroen Bosch, who had, nevertheless, a personal talent. He signed his pictures with an owl, wherefore he was called *Civeta* by the Italians when he visited Italy. Three "Temptations of St. Anthony" (Nos. 655-657) and a representation of hell (No. 654) are in the style of Bosch, while in Nos. 670-672 we find more an echo of Patinir's landscape

art. "John the Baptist" (No. 671), where the herald is seated in a hollow tree preaching to the people, is especially interesting. Four other panels are also labelled as in his manner, but probably not of his hand.

A picture, of which replicas are found in Antwerp and in the Munich Pinakothek, represents a "Flight into Egypt" (No. 676), and is catalogued as of the Master of the Seven Sorrows of Mary. The painter should, however, be identified with Adriaen Isenbrant, who was active in Brussels in the first half of the 16th century.

We will now enter GALLERY XV.

What Patinir did for landscape in his search for realism, Quentin Massys did for the human figure. In portraits, and by his novel grouping in religious and genre pictures, he proved himself a master whom even Dürer was delighted to honour. Only in one example here, but that a typical one, can we study his work. This is "St. Jerome" (No. 691), seated at a table in a study, reading a large book, with his left hand resting on a skull. The face shows more character and strength than has yet been seen among the Flemish. By his son, Jan Massys, there are three panels, fully in his father's manner.

A few other 16th century Antwerp painters are shown, whose works we may, however, only passingly notice. These are Jan Sanders, called after

his native place van Hemessen — of whom the Berlin Gallery possesses a magnificent example, although he is nowhere represented in the Dutch galleries — and Marinus van Roymerswale. In the latter's "St. Jerome" (No. 698) we can easily recognise the influence of Massys.

Turning again to the North Netherlands we meet with the work of Pieter Aertsen, called Lange Pier, of Amsterdam, the first one of the painters who dignified peasant life with a scenic presentation of realistic joy — although this had already been done in miniatures and etchings in the 15th century. His figures, many of them lean and lanky in imitation of his own, display an abandon of social insouciance which must have been startling to Italians when first they beheld these pictorial scenes of harmless riotous living. His "Peasant Festival" (No. 704) is the best of the three examples shown here. It has many figures and a complicated mise-en-scene, perfectly harmonious in all its apparent disorder, such as was to become a characteristic of the Netherland school. No. 703 represents a peasant-couple making love in their rustic way; while in No. 705 we see a farmer with a basket of fowls, and a peasant woman bringing her eggs and butter to market. The still life in these pictures becomes already noteworthy.

His pupil, Joachim Bueckelaer, has two single

figures of excellent types in the genre of his master.

This Museum is the only place where a remarkable painter can be fully studied who is elsewhere, even in Flanders and Holland, insufficiently shown. This is Pieter Breughel, the Elder, called Peasant Breughel. Fourteen magnificent examples, eleven of these of ample size, display his art to perfection. The earliest of these paintings is dated 1559, when the artist was thirty-four years old, the latest dated picture is of 1567, two years before his early death in Brussels, at the age of forty-four.

The work dated 1559 is called "The Struggle between Carnival and Fasting" (No. 716), and shows the Flemish masquerade of Shrove Tuesday. The principal figures are a well-rounded boniface, sitting astride a beer-barrel and holding a toasting-spit like a lance before him, and a doleful looking person sitting on a chair on rollers, which is being pulled and pushed by monks and nuns. The onslaught which the merry crew that pushes the beer-barrel will make on the order of the bread-shovel may be imagined. There is an inexhaustible fund of humour in this picture, and as much in the array of "Playing Children" (No. 708), painted the year following. This seems to contain a complete catalogue of all the joys of child-life — but the almost confusing medley of details is so harmoni-

WINTER

Plate XI

PIETER BREUGHEL, THE ELDER

Imperial Museum

ously brought together by the colour scheme that the most orderly arranged mosaic cannot be more restful to the eye. The little panel called "The Bird-thief" (No. 718) is a jewel of execution. On a space of 23 x 28 inches a scene is portrayed in a landscape that seems to stretch for miles. A husky farmer has detected a boy in one of his trees, and points threateningly towards him with a stick. Still smaller in size, but with an equal sweep of landscape, is the "Battle between the Israelites and Philistines" (No. 721), where the two hosts are depicted in an inextricable mass, while Saul and his armour-bearer fall on their swords. The "Way to the Cross" (No. 712) is of larger size, again with a mixed multitude of people, and an exquisite landscape. And so we might go on. All the numbers, from 708 to 721, present features that arouse our astonishment and demand our admiration.

The painting which I have selected to illustrate Breughel's work is called "Winter" (No. 713. Plate XI), one of a series on the four seasons of which "Spring" (No. 711) and "Autumn" (No. 709) are also found here, while "Summer" hangs in the Louvre. This set belongs to the last years of the painter's life, and shows how he gradually advanced in simplifying his fantastic masses of people, although he never could forego the ideal invention of his landscape composition, which rarely

is completely Flemish. Yet, how full of life is the scene. Note the far-off figures skating on the pond — never has the spirit of winter in Flanders been so vividly portrayed. And equal praise belongs to "Spring" and "Autumn."

When Peasant Breughel died he left a four years old son who was to be called Pieter Breughel, the Younger, and became known as "Hellish Breughel." The "Winter Landscape" (No. 722), by the younger Pieter, seems empty compared with the great work of his father. The fantastic compositions which gave him his unsavoury appellation, and in which he equalled Jeroen Bosch, are not represented here. The landscapes (Nos. 729-739), by Lucas van Valckenborch, are praiseworthy; some, notably No. 738, impressive — still they savour too much of the work of the Elder Breughel, his teacher.

We must not overlook the architectural paintings of Hans Vredeman de Vries, who was court-painter to the Emperor Rudolph II. These church interiors and open spaces surrounded by magnificent façades (No. 723-727) are extremely meritorious.

We will turn to the adjoining Cabinet XVII to follow the later development of Flemish art; and we find an interesting array of men, many of whom are scarcely known, even by name, to many

art lovers. They all bear, however, visible traces of what was to cause the early decay of Flemish art — an undue following of Italian example. These are hybrid, though often fascinating works, in which Italian idealism, the imitation of the antique, and Flemish realism are associated, but not assimilated.

Thus we note in the work of Jan Gossaert, called Mabuse, besides a following of his master Quentin Massys, also the distinct influence of his study of Leonardo da Vinci, as may be seen in "St. Luke" (No. 754), and in a "Madonna" (No. 755). His contemporary, Barent van Orley, active in Brussels, where he died in 1542, retained more of the colour and handling of the earlier Gerard David; especially does his "Rest on the Flight to Egypt" (No. 766) recall the primitive master. His pupil, Michiel van Cocxie, called the Flemish Raphael, has to his credit two panels representing scenes connected with the loss of Paradise (Nos. 770 and 771), which prove his right to the name given him by his admirers. The same enervating Italian influence is found in the works of Frans Floris, Marten van Cleve, and some others, among whom the flower painters Jan van Thielen and Daniel Seghers excelled.

The portraits in the Cabinet are more original in handling. From the Master of the Female

Half-figures, an unknown Flemish painter of the early part of the 16th century, we find here two portraits, of a young man, and of a young woman (Nos. 763 and 764), which furnish some ground for the identification of this unknown with François Clouet, the Flemish-born Frenchman whose work we saw in Cabinet V. Two members of the Antwerp St. Lukas Guild of the middle of the century were named Key — Adriaen Thomas and his cousin Willem. The portraits which are shown from these men, each represented by two, are of marked interest. The best portrait painter of this period was Antonis Mor, who had a deserved reputation in England as well as in Spain. None of his portraits shown here (Nos. 786-791) can, however, compare with his famous "Goldsmith" of the Mauritshuis of The Hague. The work of the three painters named Pourbus, Pieter, Frans, the Elder, and his nephew Frans, the Younger, is in comparison with that of Mor of less account.

There are also in this cabinet some examples of a few North Netherland painters of secondary rank. A mythological subject (No. 775) is by Antonis van Montfoort, called van Blokland, who belonged to the Utrecht Guild; as did Joachim Wtewael, with Nos. 798 and 799. The Haarlem painter Cornelis Cornelisz. van Haarlem was decidedly the most talented, with a presentation of

PORTRAIT OF HELENE FOURMENT
(The Pelise)

RUBENS

Imperial Museum

Plate XII

Kadmus, whose people are being devoured by the Dragon (No. 802).

The last picture that will keep us in this Cabinet will also lead us to the next Gallery, which may well be called the Rubens Room, since fifty of the sixty paintings displayed there are by this greatest of the Flemish masters, or came from his studio.

This painting by Peter Paul Rubens, which hangs in Cabinet XVII, because a sidelight is better for its display than a toplight, is the master's famous portrait of his second wife, Helene Fourment, generally called "The Pelise" (No. 829. Plate XII). Rubens never wearied of reproducing her, as he seemed to worship in her the perfection of femininity, and apostrophised her in his paintings as his ideal of beauty. Here we find her coming from her bath, holding a dark fur coat loosely around her. It is a masterpiece of exquisite flesh-tints, treated in a series of delicate white and ivory tones, with the blood just under the skin, that glows in contrast with the black of the cloak.

Gallery XIV is magnificent in the display of the rich, voluptuous art of the greatest of all Flemings. It shows the unparalleled fecundity of the man, as a portrait painter, landscape painter, a painter of religious, historical, allegorical and do-

mestic subjects, of hunting scenes, fêtes and battle-pieces.

With all this diversity of subjects we are not confused by a perplexity of impressions. In fact, such a complete array of the master's work enables us, after a little while of patiently assimilating all the messages these many canvases bring to us, to have a very clear conception of the art and the man. We see that the principal thing with Rubens was the general effect; and though he painted the details with the greatest truth, he contented himself with making them subordinate to the whole.

There is a total absence of apparent effort. There is an ease and fluency in the painting that does not call a halt when our eyes run along the conglomerating lines of his figures. Even when he portrays the most violent and furious gestures, impetuous and impulsive, the universal commotion is still like the full sonorous harmony of a mighty orchestra, without jar or discord — it makes our blood tingle and rush, but we are not shocked.

The same applies to his colours. However brilliant, luminous and sparkling they may be, forming a scintillating prism of light, the luxuriant contrasts form an harmonious relation of glowing tints. The colouring of his flesh in particular is marvellous in its vivid transparency of tone and glow of life.

The master heightens the general effect of composition and colour by the opulence of accessories, which fit so completely in his scheme that they do not seem to be accessories at all but very significant parts of the whole. Thus the magnificence of lustrous silks, embroideries and golden brocades, modern costumes and antique draperies, arms, standards, colonades, canopies, ships, animals, and every imaginable detail of the richest nature — the irresistible outflow of a surfeited brain, add to the heroic grandeur of his creations.

It is difficult to know where to commence or how to select the best from such wealth as is offered to us in this Gallery. We will view the most important works, generally in the order of the catalogue, which is also the order in which the paintings are displayed on the walls.

The "Feast of Venus" (No. 830) takes a first place among the mythological subjects painted by Rubens. The centre of the large composition is a statue of Venus softly emerging from the half-shadows, and like another Galatea feeling the first pulsations of life as her devotees, putti and maidens, joyously whirl around the altar at her feet. More impassioned is the throng of satyrs and nymphs which comes crowding through the landscape, while in the far distance the temple of Aphrodite is visible.

No. 832 is the magnificent portrait of "Emperor Maximilian I," in armour, which was found in the master's studio after his death. Maximilian was the famous Emperor of Germany who with Henry VIII of England won the brilliant Battle of the Spurs against the French. Since he died fifty-eight years before Rubens was born this portrait is to be considered only as a pure work of art. The Emperor, clad in complete steel, embossed with golden ornaments, his morion set with gems, his jerkin emblazoned with heraldic designs, his hand lightly resting on the pommel of his sword, stands at the entrance of his tent, of which a heavy red curtain is visible. The lightly clouded sky serves as a background.

No. 833 is also a work entirely by Rubens' own hand, of his later years. It shows a "Repentant Magdalene," wringing her hands in anguish as with her foot she pushes away a casket with jewels. The juxtaposition of her sister Mary in a black nun's habit at her side is a *coup,* whereby the master powerfully portrays the swinging of the pendulum in female character — from a full-blooded abandon to the wiles of life to a deep religious spirit.

No. 834 is one of the principal religious works of Rubens. It is the famous altarpiece of the St. Ildefonso Brotherhood, and was ordered by the

Archduchess, the Infanta Isabella, for the church at Coudenberge as a votive offering to the memory of her husband Albert, who had been dead ten years. This number concerns the middle panel and the wings opened. The front of these wings have been sawed off and united in one painting which we shall see under No. 871.

The enthroned Madonna, surrounded by her women, offers to the kneeling Ildefonso a chasuble, which he fervently kisses as he receives it from her hands. A soft, golden light fills the high canopied space, and bathes the luminous figures and resplendent draperies and the angels floating in the upper part of the picture. On the one wing is seen the Archduke Albert, with his patron St. Albert in the costume of a cardinal, who seems to present him to the Madonna; and on the opposite wing St. Clara offers her protégée, the Archduchess, a golden crown intertwined with roses. In the background of each sidepanel a majestic crimson curtain hung between marble columns gives the dominant touch of colour. Many critics declare this to be one of the most admirable works of the master. The Empress Maria Theresia bought this altarpiece from the church of Coudenberge for forty thousand florins, after which it came to Vienna in 1777.

Nos. 835, 836 and 838 are possibly studio paint-

ings, the last two being portraits of old men, lacking somewhat the brilliancy of Rubens' colour.

No. 837 displays the freshness of nature in the "Castle Park" — the summer place of Rubens, "de Steen" — wherein a gallant conversation takes place among the aristocratic visitors. No. 839 is a "Pieta," in which the magnificent drawing and foreshortening of the body of Christ give the artistic pleasure that accompanies the impressiveness of the sorrowing figures. No. 864 shows the same subject in a different composition. No. 841 may be a companion piece to the Maximilian I which we have noticed. It is a harnessed portrait of Charles the Bold, of Burgundy — a masterful performance. No. 842, an "Annunciation," is an early work in which the painter's transparency of colour and of light in the shadows only commences to assert itself.

We know that Rubens, never considering himself a master but always a student, assiduously applied himself in copying the works of other masters while in Italy and Spain, notably those of Titian. Two of these copies are here (Nos. 844 and 845), in which we note how Rubens could not suppress his individuality, for the gentle, modest Venetian lady, of Titian, which is now in Dresden, presents under his hand a far more worldly appearance.

A number of portraits of intense vitality and force now claim our attention. The bust of "St. Jerome" (No. 848), as a cardinal; the heroic size portraits of Ferdinand, King of Hungary (No. 849), and of the Cardinal Infante Ferdinand (No. 851); the so-called "Old Levite" (No. 852); the magnificent, sketchy head of the "Man in a Fur Coat" (No. 853); another elderly man's head, with a fur coat and a white neck-ruff (No. 855); and one of a middle-aged man (No. 856) — all these portraits display marvellous power of individualisation. Further on we will see the profile of Queen Isabella of Spain (No. 873), the first wife of Philip IV, of which No. 872 is a weak studio copy. Also the portrait of a young woman, in a black silk dress (No. 874); and the head of a greybeard (No. 875), one of the finest old man's heads Rubens has painted. We will dismiss his portraiture with the well-known "Self-portrait" (No. 859), a vigorous presentation, the hand resting on the rapier handle, pulsating with life.

His wonderful power of composition, the fertility of his invention, and his prodigal force of presentation is further to be seen in three large paintings which Rubens made for the Jesuit church of Antwerp, and which were bought for the Imperial Gallery in 1776. One shows "St. Xavier preaching and working Miracles in India" (No.

860); another, "St. Loyola curing the Insane" (No. 865). Both these paintings were produced with the assistance of pupils, as may be seen by comparing them with the original sketches from Rubens' own hand (Nos. 862 and 863). Entirely autographic is the third painting from the Jesuit church, the "Ascension of Mary" (No. 861). The ascending figure, drawn up, as it were, by surrounding putti, is far different from those we know by Raphael or Murillo. There is also a dramatic *éclat* in the enthusiastic wonder of the apostles and the fearful regret of the women who place their own loss above the glorification of the Madonna. No. 850, "Bishop Ambrose denies to Emperor Theodosius Entrance to the Church," also a large composition, is of equal magnificence and resonance of colour.

Mythological in character, and perhaps painted with greater gusto, are the "Four parts of the World" (No. 857), which are being divided by the rivergods Maranhon, Nile, Danube and Ganges. "The Hermit and the Sleeping Angelica" (No. 868) gives us another view of Rubens' marvellous nudepainting. The "Hunt of the Calydonian Boar" (No. 858) contains some of the work of the great animal painter Frans Snyders; and one of the last works of the master "A Landscape in a Thunderstorm" (No. 869) combines the

mythological figures of Jupiter, Mercurius, Philemon and Baucis in a magnificent display of the tossing elements.

The sawed-off fronts of the wings of the Ildefonso altarpiece have been united as No. 871, and present a scene called "The Holy Family under an Apple-tree." The brightness and brilliancy of the colour of this painting, the liquid energy of the lines, present significant phrases for visual rapture.

Besides a half dozen school pictures from Rubens' studio we find further in this gallery the work of the two van Balens, Hendrik and his son Jan, and of Theodoor van Tulden, who frequently colaborated with Rubens. An "Anointing of Solomon" (No. 887), by Cornelis de Vos, does not give us as high an appreciation of his talent as do his better-known portraits, especially those of children.

Before we enter the next Gallery, where we shall see the work of Rubens' only Flemish rival, van Dyck, we will pass through Cabinets XVI, XV, and XIV, where the work of minor artists is displayed. Some pieces of special interest will, however, attract our attention.

In Cabinet XVI we find four landscapes by Paul Bril, and a large number of Roelant Savery — both declaring their Italian predilection. The

most attractive works here are those by Jan Breughel, the Elder, called Velvet Breughel. Nos. 904-914 show that this famous flower painter was equally successful in other genre. His son, Jan Breughel the Younger, was inferior in talent. The architectural paintings by Hendrik van Steenwyck, the Elder, and the Younger, and by Pieter Neeffs, the Elder, and the Younger, show, often in small pictures, the vast spaces of the Netherland cathedrals.

In Cabinet XV we halt before an entire wall covered by the paintings of Peeter Snayers, whose battle pieces are fraught with all the turmoil and confusion of the sanguinary conflicts of his day, where hand to hand combat and equestrian charges formed the principal features. Here also we make the interesting discovery of the work of the van den Hoeckes, father and two sons, Antwerp painters of the 17th century. Their work is scarcely known, but displays in genre, landscape, and portraiture uncommon talent. And still better are two landscapes by Joost de Momper, which well deserve our attention.

A recent acquisition, not yet catalogued, has been hung in this Cabinet. It is the portrait of a Canonicus in white choir robe, with the Almutium on his arm. This very interesting portrait, which has yet some primitif qualities, is ascribed to Fran-

çois Denys, a Flemish painter who lived in Antwerp in 1610 but disappears after 1655.

Cabinet XIV contains little of special interest. Here also hangs a new acquisition, a Dutch interior in the style of van Ostade, by Gillis Tilborch. The best work in this Cabinet is by the two brothers Peeters, Bonaventura and Jan, whose seapieces are among the first in a genre in which the Netherlands were to excel.

We will return now to Gallery XIII. This may be called the van Dyck Room, since twenty-five of this master's works, in all his various expressions, dominate the Gallery.

Anton van Dyck, the greatest of the pupils of Rubens, showed distinct and clearly marked changes in his style, which may be divided into three periods. When he was influenced by Rubens we find deeper colour and rounder form. When on the advice of Rubens he visited Italy he came under the spell of the genius of Titian and Veronese, and then a greater spirituality and less dominance of the material side of existence become apparent. His last period coincides with his residence in England, when his portraiture, to which he had already devoted considerable time, engrossed him almost completely, and gave him his greatest fame.

The magnificent "Holy Family" (No. 1047) belongs to the early Rubens period; as does the

"Crucifixion" (No. 1033), which has noble pathos. Less dramatic than his master's are van Dyck's passion scenes. The "Pieta" (No. 1051) has a gentler spirit, deeper feeling of sorrow, more spirituality, if less force, than the work of Rubens. This lack of exuberant strength is also manifest in the only mythological presentation we have here by van Dyck, his "Venus in Vulcan's Smithy" (No. 1035), where the goddess receives armour and weapons for Aeneas. No. 1043 is a paraphrase of one of Rubens' own compositions, and shows the struggle between Samson and the Philistines, after Delilah has taken his strength from him.

Most of van Dyck's Madonnas belong to his second period. The large altarpiece, "St. Rosalie receives a Wreath from the Christ-child" (No. 1039), reflects Titian's inspiration. This painting, as well as "The Blessed Herman Joseph kneeling before the Virgin" (No. 1039), was painted for the Celibate Brotherhood of Antwerp. In the same style is the "St. Franciscus Seraphicus" (No. 1036), with more mystic sentiment, such as the gentle nature of van Dyck could feel. It shows the saint seated in his grotto; in his right hand he holds a skull, while the left arm embraces a crucifix. With closed eyes he listens to a lute-playing angel. This same spirit is shown in the

PORTRAIT OF PRINCE RHODOKANAKIS

VAN DYCK

Plate XIII

Imperial Museum

study-head of a young woman (No. 1030). Pure ecstacy has scarcely ever been portrayed so finely, as she looks upward with opened lips and ravished eyes, the face framed in long blond hair.

Van Dyck's portraiture was also at first inspired by Titian, whom he followed therein in preference to Rubens. The latter's portraits were too realistic, too much revealing the inner character of the sitter to suit the exacting taste of the time, which demanded more the embellishment of outward appearance, and the dignity of position and office, whether the patron showed it or not. Therein did van Dyck reach the acme of his art. The best example of this characteristic, which perforce has become the qualification of his style, is No. 1032, the "Portrait of Prince Rhodokanakis" (Plate XIII). It is the personification of stately grace and charm, not without manliness in its attractive beauty.

There are here full-length portraits of Prince Karl Ludwig von der Palz (No. 1038), when he was fifteen years old, and of Prince Ruprecht (No. 1042), when twelve. Several knee-pieces represent notabilities of the Southern Netherlands. There is also a portrait of Countess Amalia van Solms, Princess of Orange (No. 1028), and of a young General (No. 1034), which is full of energy. A more intimate presentation is the "Por-

trait of a Man" (No. 1050), of middle age, with blond beard and mixed-grey hair, which formerly was supposed to be the likeness of his fellow-painter Frans Snyders.

The name of van Dyck can hardly be placed among the masters who shine in the first rank in the Pantheon of art. He lacks the creative genius, the dramatic instinct. He was not original. He followed the example of those whom he selected to imitate with timid steps, betraying his own lack of intuition. Even in his portraits he only copied his sitters, acquiring later the trick of increasing their appearance of distinction. But he could not read their character, nor portray it as Titian had done; nor infuse his own subjectivity as we find it in the work of Lorenzo Lotto. He was an expert workman, with a superficial sheen of brilliancy. That he served later as a model to some English portrait painters, as Lely and Lawrence, accounts for their artistic insignificance.

Van Dyck's own portrait (No. 1060) was painted by Adriaen Hanneman, an artist who was not without merit.

Among the other paintings in Gallery XIII we must note a "Pieta" (No. 1089), by Caspar de Crayer, a pupil of Rubens, whose style is easily recognised. Another pupil, and often his co-worker, was Frans Snyders, famous as an animal

painter. Nos. 1080-1085 display qualities in this class of subjects that have rarely been excelled. The human figures in the "Fishmarket" (No. 1082) were painted by Cornelis de Vos.

The strongest one of Rubens' contemporaries was Jacob Jordaens. As human as Rubens, this master portrays the manners and morals of his time with greater naïveté and humour. Only one example by Jordaens hangs in this Gallery; but it is a masterpiece of his brush. It is his famous "Feast of the Bean-king" (No. 1087), which portrays the revelry of one of the Yule-tide gatherings of Flanders. The glorious, colourful tumult of the many figures, golden in the light that fills the room, gives rich satisfaction to all artistic demand.

Two portraits by Joost Sustermans, both of the Archduchess Claudia, the wife of the Archduke Leopold V of Austria (Nos. 1075 and 1088), are in the conventional manner of the period, such as we have already become acquainted with in the Pourbus portraits. Peter van der Faes, better known as Sir Peter Lely, and generally classed with the English school, is here housed with the Flemings. Two gentle ladies, gently pictured (Nos. 1093 and 1094), are by the brush of this imitator of van Dyck. No. 1093 is even a copy of van Dyck's Portrait of Frances Howard, Duchess

of Richmond and Lenox, which is now in a private collection in England.

Gallery XII partly shows the work of second rate artists, but also the genre scenes of the great peasant painters. Among the former we must give credit to the allegorical representation of the months, and some mythological compositions (Nos. 1110-1123), by Jan van den Hoecke, by whom we saw already good work in Cabinet XV. The month allegories were designs for tapestries which are now in the possession of the King of Sweden.

More prominent was David Teniers, the Elder, of whom we have here four examples (No. 1137-1144). His style is related to that of the Breughels, although Italy and the Rubens studio taught him much. The landscape part of his mythological compositions forms the most attractive portion of his work. Of his four sons — who were all artists — David Teniers, the Younger, is the most renowned. Seventeen paintings here display the versatility of this remarkable man, the last representative of the great traditions of the 17th century.

The younger Teniers stands in a peculiar, intimate relation to the Imperial Museum, because of his influence in the choice of so many of the pictures which are now on its walls, as has been explained in the first chapter. No. 1161 is the "Gallery Picture" which is mentioned there. We

see the miniature copies of fifty of the pictures now in the Museum hanging on the wall of the large Brussels Gallery. Others are leaning against chairs on the floor, and before a Catena, No. 20 in the present collection, we see the Archduke standing in conversation with his court-painter.

A biblical scene, "Abraham's Sacrifice" (No. 1155), shows that such subjects were not congenial to the artist. It is rather mediocre, and an evident imitation of Rubens, wanting in all elevation of feeling and devoid of interest. His favourite sphere was the illustration of subjects of every-day life, the animated delineation of the peasant-world under the most varying forms, while his delicate feeling for nature enabled him to give his landscapes the true rural flavour. A number of such subjects are found here, as "Dancing Peasants" (No. 1156), a rustic "Wedding Party" (No. 1160), and other scenes. The most important example is his "Bird-shooting at Brussels" (No. 1158), an annual celebration in the capital, here witnessed by the Archduke. A large multitude is gathered, and is depicted with great animation and minute care. It has the golden tone to which Teniers reverted after having for a half dozen years most successfully experimented with a silvery undertone.

His scenes from the realms of fancy, such as witches and incantations, especially in the Tempta-

tion of St. Anthony, are not found here. Teniers was influenced in painting such through the example of his uncle "Hellish" Breughel.

David Ryckaert, the Younger, is closely related to Teniers, for he was his pupil — but one of original and individual conception. The turbulent scene in his "Kirmess" (No. 1127), the strength and energy in his "Plundering of a Village" (No. 1133), or the "Scholar in his Study" (No. 1131), the "Kitchenmaid" (No. 1129), the "Witch" (No. 1128) — they all denote no mean talent.

Only one small panel represents the work of Adriaen Brouwer, a Fleming by birth, but a pupil of the Haarlem Frans Hals. This is a "Drinking Peasant" (No. 1135. Plate XIV). This simple figure is a characterisation full of vitality, beautifully painted. It is splendid in drawing, without the carelessness often seen in the figures in his interiors of the pothouse.

In Gallery XI we find grouped the later Flemings with some Dutchmen. The loss of national, racial characteristics by the Flemings, and their submission to French-Italian influences becomes painfully apparent.

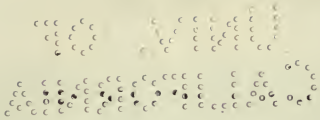
Still retaining the old traits are the animal paintings of Jan Fyt, whose still lives of game and fruit (Nos. 1171-1174) are often to be favourably compared with the work of Frans Snyders. Animal

DRINKING PEASANT

ADRIAEN BROUWER

Plate XIV

Imperial Museum



life, generally in deadly combat, is rendered by Jan van Kessel; while his son, Ferdinand van Kessel, has comic portrayals of monkeys and cats in human actions, quite natural and without making the humour too broad or obvious. The two pictures ascribed to him (Nos. 1182 and 1183), painted on copper, are by Frimmel thought to be the work of Abraham Teniers, whose fancy often found a like humourous expression. The two brothers, von Hamilton, Philip Ferdinand and Johann George, both employed as court-painters in Vienna, also rendered the trophies of the hunt.

In Philippe de Champaigne we find an echo of the French Academy, which was in his time assuming some prominence. "The Death of Abel" (No. 1170) plainly shows the Academy's leaning towards classicism from the very beginning of its existence. The large romantic landscapes (Nos. 1167-1169), by Jacques d'Arthois, despite all their abundance of colour, cannot hide a certain emptiness of motif; while the Italian landscapes (Nos. 1215-1217), by Frans van Bloemen, called Orizonte, are but poor imitations of Gaspard Poussin.

The presence in this Gallery of the Fyts and Hamiltons has probably led to the placing here of the still lives by the Hollanders Melchior d'Hondecoeter and Jan Weenix, which offers us an opportunity for critical examination of their

method of execution, and of comparison between those Flemish and Dutch masters.

A number of other Dutchmen complete our survey of this Gallery. Some are later men than those we shall study further on, and all are of secondary importance.

Cornelis van Poelenburgh followed the minute technique of the German Adam Elsheimer, the idol of so many Holland painters, but who lacked breadth and force. Poelenburgh's most characteristic works are little panels with bathing women in a charming landscape, of which No. 1251 is a representative example.

All the pupils of the Utrecht artist Abraham Bloemaert, of whom Poelenburgh was one, were advised by their master to go to Italy. Gerard van Honthorst went, and became fully orientalised. For his night-scenes with burning candles he was called Gherardo della Notti — a good example of this genre is his "St. Jerome" (No. 1243).

Another Hollander who received an Italian name was Pieter van Laer, called Bamboccio. By him we have a peasant's festival on the Roman Campagna (No. 1240). The best of these artists, perhaps, was Cornelis Herman Saftleven, but he also preferred scenes beyond the borders of his own country, as his passages from the Rhine valley show (No. 1224-1228).

MAN'S PORTRAIT

MIEREVELT

Plate xv

Imperial Museum

Cabinet XIII offers much of far greater importance. We meet at once two men whose work is exceedingly rare. The one, Jacob Willemsz Delff, painted "Esau and Jacob" (No. 1256), in which the posing attitude of the figures is forgotten in the portraitlike qualities of the faces. The other rare work is by Hendrik Avercamp, of whom only one example is found in all of the Netherland Galleries. Here we find a "Winter Landscape" (No. 1267) that possesses the same striking qualities of naturalism as the one in Amsterdam. Of the three landscapes by Aert van der Neer, only two are characteristic examples, especially the "Moonlight" (No. 1261). A "Watery Landscape" (No. 1260) seems to me of doubtful attribution.

One of the forerunners of the great 17th century portrait school was Michiel Jansz. Mierevelt. Plate XV shows his "Man's Portrait" (No. 1258), of strong characterisation and excellent painting quality. Only one example is found here (in the third division of the Cabinet) of Frans Hals. It is the "Portrait of a Young Man" (No. 1297) which, although it bears his *cachet,* does not belong to his best works.

The greatest genius of that century is represented by seven canvases, all portraits — for the "Apostle Paul" (No. 1270) is more of a portrait of a model than an ideal representation.

Rembrandt combines the highest qualities of a painter, an artist, and a man. He was a genius of supreme power, in technical execution, brilliancy of colour-sense, and elevation of thought. He was the Beethoven of the brush.

Two self-portraits here are physiognomic revelations of the master's character. One (No. 1274), painted about 1658, bears the traces of the economic struggles through which he had passed; the other (No. 1268) shows him in his last years, with the deep furrow between the eyes of painful thought. His had been an eventful life, in which he saw the sun of popularity sink beneath the clouds of neglect, and the prosperity which his genius brought him melt away through the overwhelming debts of his careless management. And we can never forget how the devotion of his friend Hendrikje Stoffels comforted him in his declining years, and enabled him to illuminate his works with the power of his genius until the end came.

At the very beginning of his Amsterdam career, when but thirty years old, he painted the magnificent, regal portraits of a man and a woman (Nos. 1271 and 1272). Here we find still the attention to detail in which his brush plays caressingly with the articles of finery, without neglecting that soulfulness of expression which he never omitted. Only a few years later, in 1639, came that portrait which to

PORTRAIT OF HIS MOTHER

REMBRANDT Plate XVI *Imperial Museum*

me has always been the greatest portrait of old age ever painted, the "Portrait of his Mother" (No. 1273). Neither Plate XVI, nor any of the many reproductions, whether from steel or copper or light-print, will ever give the vividness of that ebbing life, the breath of reality, that chord of human sympathy which one feels tightening, when standing before this marvel of the painter's art.

Also the "Apostle Paul," already mentioned, dates from this time; while the "Reading Youth" (No. 1269), a portrait recognised by Bode to be of his son Titus, is of a later period.

Fellow-pupil with Rembrandt in the Pieter Lastman studio was Jan Lievens, who painted his friend "Rembrandt as a Youth" (No. 1278), around which Jan van den Hoecke painted a wreath of flowers. The maturer talent of Lievens is seen in the "Portrait of an Old Man" (No. 1277).

One of the first pupils who came to Rembrandt's studio in Amsterdam was Govaert Flinck, whose work is often ascribed to the greater master. No. 1279 is a portrait of an old man by Flinck. One of the last who learned from Rembrandt, when the master had gone into retirement on the Rozengracht, was Aert van Gelder, whose "Man's Portrait" (No. 1276) is, however, considered by Bode and by Hofstede de Groot, both the most eminent critics of Rembrandt's work, to be a badly preserved work

by Rembrandt himself. Another pupil of the master was Samuel van Hoogstraten, the Vasari of the Dutch school. While on a visit to Vienna he painted a view of the Burgplatz (No. 1281), enlivened with many figures, seen from the Sweizerhof. More important, however, is his "Man at the Window" (No. 1282), a brilliantly painted face that looks out of the casemated window with startling vividness.

The Dutch peasant painters of that golden century are represented each by one or two pictures. Foremost stands Adriaen van Ostade, with his favourite subject of the "Quack Dentist" (No. 1302). Other pictures of like scenes of village life, or tavern interiors, are by Cornelis Bega, Pieter Verelst, Pieter Quast, Jan Miense Molenaer, and Richard Brakenburgh. Cornelis Dusart, while choosing similar topics, had more refinement in execution, as may be seen in "Peasants before an Inn" (No. 1301).

A few years ago a legacy enriched the Museum with a fine example of Pieter de Hooch, "The Mother" (No. 1299a). This painting has his well known juxtaposition of outdoor light with interior light, in the rendering of which de Hooch has never been excelled.

De Hooch had two styles. The pictures in his first manner, most of which were painted before

1665, are especially bright and luminous. Of this character we shall see a notable example in the Academy Gallery. After 1665 he seems to have preferred to leave a large part of his compositions in obscurity, showing the bright light of the sun outside only through some open door or window in the background. Of this "The Mother" bears evidence. The contrast between light and shadow is, however, not carried as far as in the pictures which he painted towards the end of his life, where the figures in the dense shadows sometimes become even difficult to distinguish. To him human life was not half as interesting as the life of the sunshine.

A still more recent acquisition, not yet catalogued, is a fine little conversation piece by Dirk Hals, whose work is comparatively rare.

Cabinet XII continues our interest in the great school. The social gatherings of the beau monde, usually pictured by Jacob A. Duck, Pieter Codde, and Palamedes, all men trained in the studio of Frans Hals, are not considered to be of supreme importance, and we cannot give very high praise to the examples shown here — of Jacob Duck a "Palace Robbery" (No. 1303), and by Palamedes a "Cavalry Engagement" (No. 1306).

Our attention is arrested by two magnificent and characteristic examples of the great painter-

philosopher Jan Steen. No. 1304 shows a "Peasant Wedding," where the bridal couple under shouting and merriment of the guests are being conducted to their chamber. No. 1305 pictures one of Steen's profound, but droll harangues on the end of a squanderous life. The types which the artist gives in his pictures are inimitable — here, the young spendthrift, the girl who helps him lose his money, the old beldame, and the notary already making an inventory of what is left. All these are placed in a room of extravagant disorder, with exquisite humourous touches — note the duck on the notary's humpback.

The works of two architectural painters, Dirk van Delen and Jan van der Heyden hang in this section.

The nascent feeling for landscape reached its height in Holland in the 17th century. The Renaissance in Italy had given birth to a few men who gazed with curious delight upon the earth and its verdure; and Titian, Giorgione, Raphael and Leonardo had already attempted with great ability and beauty to portray landscape, although in dependence and subserviency to human motives. Claude and the Poussins had carried this farther, but still it seemed as if the human interest had to help out, so to speak, to make landscape attractive. It remained for the Dutch of the 17th century to

JACOB VAN RUISDAEL

THE GREAT FOREST

Plate XVII

Imperial Museum

show that landscape might be treated as an object in itself, worthy of our sympathy and admiration, independent of any human interest. And the spirit of the artists who perceived the beauty of earth, sea and sky commenced to interpret, preserve and convey these beauties to the spirit of men ready to receive it.

The Dutch landscapists of that century are sparsely but worthily shown. By Jan van Goyen there is a fine landscape (No. 1313), in which Wouwerman painted some animals. The flat stretch of ground, unbroken by trees, has nevertheless, through its light and local colour, a picturesque appearance.

Allart van Everdingen has one of his turbulent scenes of a waterfall rushing over the mill-wheel, with equally turbulent sky (No. 1312). These scenes, so popular in his day because their picturesque locality was entirely unknown in flat Holland, led Jacob van Ruisdael to change his subjects from the flat stretches of the Dutch lowlands to those with falling water. It did not profit him much, for this greatest of all Dutch landscapists was not honoured during his lifetime. Three fine examples of Ruisdael's later period are here on view (Nos. 1335-1337), whereof the last, "The Great Forest" (Plate XVII), is the most important. It shows the perfect composition, the quiet, deep colour, the

breath of atmosphere which signalises all his work.

Jan Wynants, although older by three years, was still a pupil of Ruisdael, whose influence is visible in "Entrance to the Woods" (No. 1310), and in a "Landscape" (No. 1311) with a heavily clouded sky overhead.

Ruisdael's greatest pupil, Meindert Hobbema, is represented by a small panel, a "Wooded Landscape" (No. 1324), which shows his brighter spirit and more lyric vein of poetic thought. Two small landscapes with cattle (Nos. 1330 and 1331), by Adriaen van de Velde, the pupil of Paul Potter, are worthy of mention.

The 17th century Dutch landscape school should be divided in two parts — the men with breadth of touch and largeness of vision, and those who in technique followed the conventions of the so-called Little Masters in fineness of brushwork and elaboration of detail. Some of these were still echoing the powerful influence of Adam Elsheimer, or listened to other foreign inspiration. Five works (Nos. 1319-1323), by Nicolaas Berchem, give the proper view of this class. Karel Dujardin has done better work than we see in the little cattlepiece (No. 1332). Jacob van der Does was Italianised (see No. 1317), while Johannes Lingelbach followed closely Elsheimer's convention, although this is not

so obtrusive in the "Sea-harbour" (No. 1343). Frederik de Moucheron has two landscapes (Nos. 1344 and 1345) of secondary importance.

Philip Wouwerman combined his notable landscape art with unexcelled proficiency in painting the horse, to which five examples bear abundant evidence. His pupil, Jan van Hughtenburg, followed him in more animated scenes of equestrian conflict (No. 1346).

Here also are some notable examples of the marine painters, Simon de Vlieger, Reinier Nooms, called Zeeman, Jan van de Capelle, and Ludolf Bakhuyzen.

With CABINET XI we reach the still life painters. In chronological order we note the work of Jan Davidsz. de Heem, and of his son Cornelis de Heem; of Abraham van Beyeren, best known as a painter of fish; the flowerpiece (No. 1355) of Maria van Oosterwyck; a magnificent fruitpiece by Juriaen van Streek, a man rarely met with; a work by the great flower painter Rachel Ruysch; and two flowerpieces by the last one of the school, Jan van Huysum.

Small panels by the earlier Dutch Little Masters furnish the second division of this Cabinet; the third division contains German works. Only a few of these Little Masters are here represented, but some of these examples are of great importance.

Rembrandt's first pupil, while himself a youth in Leyden, was Gerard Dou, who, indeed, learned the rudiments of his art from Rembrandt, and also the principles of light-painting, but in both instances applied these in a manner far different from his master. His enamel-like work and minute finish is, notwithstanding, broad in conception and wonderfully satisfying. Nos. 1376-1378 are worthy examples. "The Physician" (No. 1377) is exceptionally fine. It has his oft-repeated setting — a window arched at the top and decorated beneath the sill with a bas-relief of children playing with a goat. A heavy blue silk curtain drawn to one side reveals a room in which the figure of the young physician shows in strong relief against the dark background. An old woman in sombre clothes stands by a side-window wiping her eyes. The bright touches of colour — the yellow-bordered purple cloak of the doctor, the brass barber's basin on the tapestry that hangs over the sill, the richly decorated decanter incased in silver, are all painted with marvellous delicacy.

Not very different, only somewhat larger in his compositions, is the work of the aristocratic Gerard Terborch, who shows here a "Young Woman peeling Apples" (No. 1366), a household occupation of which the Dutch ladies were not ashamed. There is an indescribable charm in the simplicity

of this subject, the exquisite harmony of colours, and the faithful reproduction of all details. The young woman wears a pearl-grey dress and yellow jacket bordered with white fur. A hood drawn over her head frames the cheerful features with the ripe, red lips. The background is a wall of neutral grey, against which a map is hanging such as we always see in Vermeer van Delft's pictures. The foreground is enlivened by the strong colours of various articles of still life — the brilliant blue tablecover, the silver candlestick, the appledish and the basket of white linen. More attractive still is the little girl who stands expectantly watching for a "taste."

Of all that group of Dutch genre painters — for whom the interest of a household scene lay less in the accuracy with which they could reproduce the mise-en-scene than in the finer fidelity with which they could note an expression and record a gesture — the most pregnant, the most fruitful was Terborch, one of the earliest. He may be called the discoverer of this new art of keen social observation which recorded subtly, exactly, intimately the life and doings of the people. Terborch chose the better class of that formal, self-satisfied bourgeois society which grows up in provincial cities; as others chose peasants or artisans for their models. And even in a trivial subject he infused a distinction, an

elegance, an irreproachable perfection that raises his work to the highest plane.

A copy of his famous "Young Lady writing a Letter," of the Ryksmuseum of Amsterdam is here as No. 1365.

Gabriel Metsu was also one of the Little Masters, and of no mean talent, as his "Lace-worker" (No. 1370) testifies; while Godfried Schalcken, Dou's pupil, followed his master's style — as far as he was able. His "Old Man Reading" (No. 1364) has one of the candle-light effects that are associated with his name. One of the latest of the really great painters was Frans van Mieris, the Elder, also a pupil of Dou, and perhaps the most talented one. Three small pictures, one on copper (No. 1380), showing the likeness of a man, indicate that in subject matter he followed more Jan Steen's humour, of which a "Lady and her Physician" (No. 1381) is a capital example. With his son, Willem van Mieris, we note, however, the decay of Dutch art. His technique becomes too smooth, his colour cold. His examples (Nos. 1383-1385) are but a faint echo of the glories that are past. Dutch art, also, died through the imitation of foreign examples, and the loss of personal, individual power.

CHAPTER V

THE EARLY GERMAN PAINTERS

FROM CABINET XI we will enter GALLERY IX, and we find ourselves in surroundings that are widely different from the grace of the Italians and the harmonious, deep colour of the Dutch — the Early German painters are shown here.

The influence of national traits of character and national experiences upon the art expression of a people is too much lost sight of. The dicta "Art is cosmopolitan," "there are no national boundaries in art," and the like, are bandied about frequently, but thoughtlessly. No one can deny that the changes in Italian art of pre-Renaissance, Renaissance, and post-Renaissance periods were greatly influenced, if not caused, by the social conditions of the people, by the changing power of the Church, the division into small republics, the effect of encroaching Spanish dominion, the growth of Venetian wealth and luxury, and so on. So we may note that the almost dramatic changes in French history forced, according to these changes, a reflex in the

pompous art of Rigaud, the gay gallantry of Watteau and his school, the stern classicism of David. And we find the *race* speaking through the sincere self-contained panels of the Dutch Little Masters; while the peculiar atmospheric condition of the lowlands was the significant inspiration of Dutch landscape art.

Thus we find in early German art a distinct factor at work that specialises this art from that of other nationalities. For instance, in Italy the Church was the first employer of artists and demanded more or less explicitly the glorification of itself and its doctrines. The reactionary fervour against paganism often regarded beauty as a snare, and strove to wean the hearts of the people from terrestrial delights. Thus sacred art in Italy became principally a mouthpiece for polemics and ecclesiastical traditions. But in Germany it was apparent that the seeds of the great upheaval, the Reformation, were sown generations before it burst forth — and early German art shows this. From the very beginning we note rebellion against priestly dominion. The artists did not paint as the Church taught, but as they themselves thought. Independent minds were led in humanitarian channels — art was ethic, not dogmatic. And although the first instruction, of course, came from Italy and bore its characteristics, these traditional forms were soon altered to realise native

surroundings, to make even sacred themes applicable to the people and not to doctrines. It was the spirit of individualism, peculiar to the Northern peoples, already manifest in Holland, and even more strongly marked in Germany. Hence Madonnas became idealised Teutonic types, as buxom and often as homely as the village *frau;* and when King David is thirsty and one of his generals brings him water to drink, an early German artist, Konrad Witz, shows the king as an Elector-Palatine, and the general as an armoured knight.

Another indication of the influence of surroundings and conditions upon art is to be seen as soon as printing was invented. Whether it was invented in Germany or elsewhere matters not; the fact remains that in Germany this new invention was earliest popularised; and not only for the printing of letters, but also of pictures from engravings, with wood-block or copper-plate. Thus the painter-engraver came into existence, and we note as a consequence the greater detail of line when the artist worked with the brush, which has remained a typical trait of German art ever since. So is anecdotal, illustrative painting nothing but an expression of a racial, Teutonic characteristic.

German art began in the 14th century, inspired by Italy, influenced by France, and owing its technique to the Netherlands. It developed in depth and

breadth through the 15th century, and in the 16th century commenced to show real, individual strength; but the 17th and 18th centuries are blank pages in its history.

It is to be regretted that the three earliest works of German art, which for a century hung in the old Belvedere, have since 1901 been removed to the Imperial castle Karlstein. These were three primitive examples of the work of the so-called Meister von Prag, who was active in 1348-1367.

The earliest work we find here now is a panel showing the "Holy Family" (No. 1478), and catalogued as German school, second half of the 15th century. This picture must from internal evidence be assigned to the first half of that century, and to the Basel artist, Konrad Witz, whose style seems to have been founded on that of the Master of Flémalle, Jules Daret. The monogram MS. on the panel, evidently referring to Martin Schongauer, is indubitably forged. To the right we see the bediademed Madonna with the Child, in a dark fur garment, at her side. Joseph stands to the left handing the child a pear. There is a feeling for light-effect such as the school of van Eyck had originated. Although the foreshortenings are inexact, the attempt to solve this problem is striking; but there is an exaggeration of the sharp and angular lines in the voluminous folds of drapery,

HOLY FAMILY

MARTIN SCHONGAUER

Plate XVIII

Imperial Museum

which the early German painters adopted in imitation of the sculpture of that period. The absence of any mysticism, and the material, naturalistic manner of presentation must be noted.

Only a little later is the origin of a "Crucifixion" (No. 1396), by Meister Pfenning, who according to the date on the panel was active in 1449, most probably in Nuremberg. There is a dramatic juxtaposition in the group under the crosses of the two thieves, fully expressive of the warring factions that were gathered. These people are dressed in a curious mixture of German and oriental costumes. All is dominated by the high centre-cross with its burden of woe, and the group of sorrowing women in the foreground. The types of faces are far more realistic and less archaic than is seen, even at that time, in Italian works.

By Martin Schongauer we find here a small panel showing a "Holy Family" (No. 1490. Plate XVIII), which is beyond doubt one of the few known pictures by his own hand. The influence of the Netherland school, as it was then felt throughout Germany, is very manifest. There is the same realism, or rather humanism we might call it, which characterises the works of the van Eycks and of van der Weyden.

Schongauer, the son of a goldsmith, was principally active as an etcher, which gave his style much

vigour and feeling in the line. He was the principal figure among the Colmar painters, who constituted in Suabia a school of almost equal importance with the school of Cologne.

The so-called monogrammist R.F. has lately been identified as Rueland Frueauf, a painter who was active in Passau and Salzburg from 1471 until 1484. Four sacred pictures (Nos. 1397-1400) show narrative qualities without deep spiritual feeling.

That German art possessed the germ of its own greatness, without being for long in need of foreign inspiration, is proved by the appearance, thus early, of that original genius who well may be named in one breath with Titian and Rembrandt — Albrecht Dürer.

The theory that has been propounded as to racial traits in art expression, and the manifestation of national characteristics in the work of artists, as well as the theory of the influence and dominating stamp of particular, crucial eras in a nation's life, is in no artist so plainly and markedly demonstrated as in Dürer, the most representative artist of Germany. It is demonstrated, not alone by his work as a painter, but perhaps even more clearly in his wood-engravings, a branch of art which then held a strong place of influence in the culture of his time.

All the qualities of Dürer's art, its combination of the wild and rugged with the homely and tender, its meditative depth, its enigmatic gloom, its sincerity and energy, its diligence and discipline — all these are qualities of the German spirit. We find in him a definite national type; a Teutonic always, with stubborn Gothic elements, and most powerfully impressed by that consciousness of innate force which stirred his nation during his lifetime, as it also carried Luther in its maelstrom. For these two, Luther and Dürer, cannot be separated in spirit. They manifested each the same combination of adherence to tradition and to the struggle for liberty of thought.

We miss in Dürer's work that purity and simplicity of form which gives the great Italians their high rank. Instead, we find in him the gravity, the conscientiousness, the richly imaginative and poetic traits of his race. He inherited the hardness, angularity and ungraciousness characteristic of the school in which he grew up, and preferred energy and vitality to beauty. But although there is this harshness and ruggedness, and a lack of grace and loveliness in his art, through its very uncouthness shines the glory of a superb and heroic genius. In his love of pure craftsmanship he may sacrifice grace to truth — there is still a quaint mingling of austerity and playfulness, and his analytical mind in its de-

votion to detail is not cramped, as it follows nature rather than soars toward the ideal.

As a draughtsman Dürer was unrivalled for precision, dexterity and variety; his human figures, generally without grace or elegance, are vital in expression; his landscape is more picturesque than grandiose; and all is imbued with the spirituality of his nature which was not in the least ascetic, but generous and wholesouled.

Being much-travelled, it goes without saying that outside influences are to be noted in his progress. Thus we see after his return from Italy that he had acquired something of the suavity of Venetian art, without abandoning, however, his native characteristics. These works of his so-called second period, of which we will see some famous examples, offer a unique blending of greater polish with his racial traits.

No less than five of the seven works that are displayed in the Imperial Museum must be considered among Dürer's masterpieces. His two Madonnas show at once a difference in type, of psychological conception from the Italian Madonnas. The *frontispiece* of this volume, picture No. 1447, painted in 1512, "The Madonna of the Cut Pear," in which Mary, with bent head and sunken eyes, a sweet expression playing around the corners of the mouth, holds the Child, that looks up with self-

conscious brightness. It holds in its hand a partly-cut pear which gives the picture its name. It is a group of tender sweetness, not at all suggesting the halo, but such a mother and child as his friend Luther pictured to the people. The painting is uncommonly limpid and harmonious, the flesh tints are rosy in the lights and grey in the shadows, and the hair is rendered with the extremest minuteness and precision.

The Germanic type is still more apparent in the "Mary with the Child" (No. 1442) — a happy pair, the mother smiling, the child with uncouth gesture seeking nourishment. The group has an indefinable charm of purity and spiritual reality.

The painting among Dürer's work which is considered pre-eminent, as is the "Nightwatch" of Rembrandt, and the "Sistine Madonna" of Raphael, is the large "Adoration of the Holy Trinity" (No. 1445). It is an altarpiece which Dürer painted for the iron-founder Matthias Landauer, to be presented to the Twelve Brotherhood of Nuremberg. In the arch of the canvas the Father, over whom the Dove floats, holds the crucified body of the Son. Hosts of angels, saints, prophets and martyrs are grouped around Him, resting on the clouds which separate them from the groups of believers gathered on the border of a lake. These are the Emperor, Dukes, Doges,

Pope, Cardinals and Bishops, together with knights, monks and peasants; and the grey donor in a black, fur-bordered cloak is among them. This is a marvellous painting of harmonious colour, impressive by its momentous beauty.

In 1585 the Protestant town-council of Nuremberg robbed Landauer's almshouse of this altarpiece, and sold it to the Emperor Rudolph II — a far more sensible act, and to posterity less injurious, than the vandalic destruction of priceless works of art during the religious riots which culminated in the "Image Storm," principally in the Netherlands.

A pupil of Dürer used the motives of this painting for a triptychon, whereof the two side-wings are also found here (No. 1440).

In 1508 Dürer painted for the Elector Frederick the Wise, of Saxony, a canvas entitled "The Martyrdom of Ten Thousand Christians under King Sapor in Persia" (No. 1446). However oppressive and horrible the vision of all these tormented human beings may be, one is still impressed with the magnificent grandeur of presentation. Dürer himself, accompanied by his friend Willibald Pirkheimer, is seen passing among these scenes of horror.

Of the three portraits by Dürer found here, two at least may be reckoned of supreme interest. No. 1443 is the famous half-length portrait of the Emperor Maximilian I, painted in 1518. He is a

grey, old man, weary of the cares of state, but showing worthy dignity of mind and character, and an imposing personality of indomitable will. No. 1448 shows the head of Johann Kleeberger, who was born in Nuremberg but settled as merchant in Lyons, where he became the munificent benefactor of that city. The painting is executed to look like a cameo bust on a circular shield, which emphasises the sculpturesque intensity of outline, and the powerful expressiveness of features. No. 1444 presents the portrait of an energetic man, full of virility and dominant force.

A fine copy (No. 1450) hangs here of Dürer's famous picture, his "Feast of the Rose-garlands," the original of which is now in the monastery of Strahow, Prague. Dürer painted this important picture in Venice in 1506, for a German commercial society, as an altarpiece for their chapel. It procured him the admiration of the Italian artists, who had regarded him merely as a skilful wood-engraver, but had derided his talent for painting. The figure of the Madonna is thoroughly German in conception and spirit, yet the influence of the painter's Venetian stay is plainly visible. Mary's appearance is slightly changed to the ethereal, spiritual presentation of the Italian school, which the artist abandoned again for the Germanic conception of the human side as soon as he returned north. It

has been said that the little angel playing on a lute at the Virgin's feet, so characteristic of the *sancte conversazioni* of the Venetians, was a mark of homage offered by the German master to the great Bellini.

Dürer's pupil, Hans Sues von Kulmbach, could never forego the influence of his master, as may be seen in the "Coronation of Mary" (No. 1438). Still he had a wealth of motif, and a bright, mild colour scheme that was quite individual. Dürer's characteristics are still less apparent in two panels by Kulmbach, recently added to the Museum, in one of which Mary is seen reading a large folio; while on the other the Angel of the Annunciation is pictured. These panels have more of the Italian method, and are much in the style of Jacopo de' Barbari. Bartel Beham and the talented Hans Leonhard Schäuffelein came from Dürer's studio. By Beham we have a portrait of King Ferdinand I; and from Schäuffelein's hand, besides two bust portraits (Nos. 1435 and 1437), a fine altarpiece with three pairs of wings (No. 1438), which contains one hundred and fifty-seven different scenes from the life of Christ.

One of the greatest of the German Renaissance painters was the Augsburg artist Hans Burckmair, who, besides much that is of little moment, has produced many works of power. The "Double

DOUBLE PORTRAIT

HANS BURCKMAIR

Plate XIX

Imperial Museum

Portrait" (No. 1405) of the master and his wife (Plate XIX) shows the proficiency in the art of portrait painting by men not directly under Dürer's influence. The doctrine of the vanity of human life, then so rife in Germany, is to be recognised by the reflection in the mirror which Burckmair's wife holds in her hand. This shows two human skulls, with the legend inscribed at the top of the picture in a scroll: "Thus we appeared, but in the mirror only that."

Another portrait painter of independent development but moderate attainment was Bernhard Strigel, by whom we have two portraits of the Emperor Maximilian I (Nos. 1426 and 1429), and a family group of the Emperor with his family (No. 1425).

The far-reaching influence of the art of Dürer through his etchings and woodcuts is shown in the Austrian painter Albrecht Altdorfer, who, however, followed also in many respects the great light-painter Matthias Grünewald. Vienna does not possess any examples of Grünewald's brush, but he can best be studied in the Kolmar Museum. Altdorfer's little Christmas picture (No. 1421) is a charming composition, full of interesting details and a wonderful play of light-effects. It is also a fairly good presentation of the new departure in landscape painting, which Altdorfer originated and which came to be called the Donau style — an in-

genuous combination of the ideal and the real in nature, with an effect produced that might be called scenic. His "Holy Family" (No. 1422) is in the manner of the Italian half-figures.

In Hans Baldung Grien we find also a mixture of Dürer's and Grünewald's influence, leaning more towards the latter's sharp delineation in strong light. An allegorical representation of "Vanity" (No. 1423), attacked by Death and defended by Slander, gives us a first view of the painting of the nude, to which the German artists never became over-partial.

Most characteristic of the Teutonic love of story telling is the work of Leonhard Beck, who entered the painters' Guild of Augsburg in 1503, and died in that city in 1542. There is a crowding of incident and detail in his "St. George" (No. 1431. Plate XX) which is not found in any other school. In this finely painted picture, in which the figures are repeated to tell the progress of the story, the landscape part is wonderfully rich. In the foreground St. George is killing the dragon before the eyes of the terrified princess; after which we see him in the middle-distance peacefully following the lady to receive the reward for his courage.

The fame of Lucas Cranach, the Elder, rests principally on the naiveté, ofttimes humourous, of his compositions, which, however, lack deep feeling,

ST. GEORGE

LEONHARD BECK

Plate xx

Imperial Museum

or even a sense of beauty. Among the dozen paintings we find here his "Paradise" (No. 1462) is the most characteristic. In six scenes the story of the creation and fall of man is related, but with a freshness and originality of style that makes us forget the archaic qualities. "Adam and Eve under the Apple-tree" (No. 1459) possesses much of the same traits. "Christ's Farewell from Mary and the Women on his Way to Golgotha" (No. 1456) has some expression of deeper feeling. A "Deer-hunt" (No. 1452) is a queer scene in which the Elector of Saxony plays a part as if the hunt were orderly arranged upon a large stage. No. 1454 is a droll portrayal of an enamoured old man with a girl. The fine "Rest on the Flight to Egypt," an early work which is now in the Berlin Museum, is shown here in an excellent contemporaneous copy (No. 1463).

His son, Lucas Cranach, the Younger, frequently aided his father in his work. Two portraits, half-figures, of a Man (No. 1469), and of a Woman (No. 1470), and "Christ taken Prisoner" (No. 1467) are from the younger man's hands, although the catalogue gives the last named picture unduly to the father. A pupil of the elder Cranach, Wolfgang Krodel, has a "David and Bathsheba" (No. 1471) in a conventional presentation which is, nevertheless, interesting.

The best known of German painters, next to Dürer, is Hans Holbein the Younger, the complete contrast to Dürer. Holbein was a man not prone to theorise, not steeped in speculation, a dreamer of no dreams. Without passion he looked out upon the world around him, accepting nature without preoccupation or afterthought, but with a keen sense of all her subtle beauties, loving her simply and for herself. Not so Teutonic in every way as the great Nuremberg master, he formed a link between the Italian and German races.

Where Dürer was hindered by an overpowering imagination, Holbein is weakened by the lack of it. Thus his biblical scenes are tame in comparison with those of his predecessor. His coolness of mind aided him, however, in his portrait work, for which he is justly famous. There he displays sharp characterisation and exquisite painters' quality.

The seven works shown here are all portraits of his later years, when he was court-painter of Henry VIII, of England. The most striking of these is the portrait of "Jane Seymour, the third Queen of Henry VIII" (No. 1481. Plate XXI). Here is a beautiful painting, full of charming detail in execution. She appears in the most splendid costume, an underdress of silver brocade, over which she wears a gown of deep red velvet. Wherever it is possible rich gold ornament is introduced, her

JANE SEYMOUR

HANS HOLBEIN, THE YOUNGER

Plate XXI

Imperial Museum

dress and cap, of the well-known angular shape, are studded with pearls, and round her neck is a chain of pearls, from which is suspended a rich jewelled ornament. The whole is executed in miniaturelike perfection; but in spite of its splendour and glittering profusion, the countenance of the Queen outshines all the rest with its wonderfully delicate and clear tint.

Of stronger, even monumental impress, is the portrait of "John Chambers" (No. 1486), the court-physician. The "Portrait of Dirck Tybis" (No. 1485), a German merchant residing in London, was painted in 1533; while the half-figure of a man (No. 1479) came in 1541. A comparison between these two portraits, but eight years apart, shows the progress Holbein made in his art, even in his later years.

Among the remaining pictures in this gallery we may note three good portraits by the Austrian court-painter Jacob Seisenegger, who on the whole was but a slavish imitator of Titian. So does the work of Christoph Amberger, of Hans Muelich, and of the later Hans Grimmer show how early the decay of German art set in through the loss of its native originality, caused by Italian imitation.

Thus we cannot expect to find much of interest in GALLERY X, where hang the works of the later men, of the end of the 16th, of the 17th and

of the 18th centuries. It is a deadly medley of mediocrity, and most of the works are unworthy of consideration. Only a few pictures displayed here shall be noted.

A number of allegorical and mythological paintings — a round dozen (Nos. 1495-1506) — by the Antwerp-born Bartholomaeus Spranger, who became Imperial court-painter at Prague, are of little interest. One of these (No. 1500) has the peculiarity of being painted on a marble slab, whereby the colour, through the luminous quality of the stone underground, becomes quite brilliant. But that is a purely mechanical accident, and "Apollo and the Muses," which the subject represents, are as prosy and tiresome as any of the other deities captured within the other frames. Hans von Achen, Josef Heinz, Christoph Schwarz, and a number of others, of as little value, present only echoes of the great Venetians, of Tintoretto, Veronese and others. Johann Rottenhammer, as Italianised as the rest, still allows some Teutonic fantasy to play through his composition in "The Entrance of the Doomed into Hell" (No. 1526), and in "The Last Judgment" (No. 1527), which, of course, have also a Michelangelesque reminiscence.

The defamer of Rembrandt, Joachim von Sandrart, did not at all profit by the instructions he received in the studio of Honthorst, Rembrandt's

pupil. His paintings here (Nos. 1536-1539) bespeak a man of no original mind, as they are but copies of Dutch and Flemish works. In his writings on art and artists, however, he displayed amazing originality, and a power of imagination which did not at all concern itself with facts.

Balthasar Denner imitated the technique of the old German painters, as seen in his two portraits of elderly people (Nos. 1582 and 1583); while Franz Casanova, perhaps, excelled the Frenchman Bourguignon whose battlescenes he followed and improved upon.

The saving grace in all this foreign embroilment was a striving for classic expression found in Anton Raphael Mengs, who, with Angelica Kaufmann, represents at its best in Germany the academic tendency which was beginning to rule the French art world. Their contemporary popularity does not, however, find a present-day response.

The third division of Cabinet XI contains a few 17th century German works which are mostly echoes of Dutch art. Of interest is a "Rest on the Flight to Egypt" (No. 1628), by Adam Elsheimer, of whom frequent mention has been made. This is an early work of the artist, full of the poetic charm and the searching for light-effect which distinguished his art.

Gallery VIII need not detain us long. It

is filled with the works of the men of the 18th century — all imitators. Whether the paintings are signed Brand, Roos, Hartmann or Fischer, it is easy to put alongside their names those of Breughel, Tiepolo, van Bloemen, or other Italian or Dutch artists whom they followed. With a shorter history of eminent attainment, the decay of German art set in earlier and its inefficiency was more complete and lasted longer than in any other country.

CHAPTER VI

THE NINETEENTH CENTURY PAINTINGS

GERMAN art of the 18th century began with a reflection of the French Academic art which reigned then supreme throughout Europe. In fact, classicism held longer sway in Germany than anywhere else. Although in the twenties Romanticism conquered the Academics in France, we must concede that the Nazarenes, so-called, at whose head stood Peter Cornelius, followed less the doctrine of colour than of line even as late as the forties.

The year 1848, with its political agitations in Europe, brought in Germany at least a revolution in art. A reactionary movement, both against classicism and romanticism, culminated in the supreme rule of a healthy realism; a realism which changed its subjects from saints and classic gods to scenes from national life. It was a Germanic nationalism — satisfied with its own history and its own daily life. For years this national art found worthy interpreters, led in Berlin by Menzel, in Vienna by Fürich and Waldmüller, in Munich by

Piloty, Ramberg, Enhuber and the Frankforter von Schwind, in Dresden by Ludwig Richter. Dusseldorf, hopeless under Schadow's guidance, revived under Ludwig Knaus, his follower Vautier, and Alfred Rethel. By the end of the century a new school had arisen — of which the last word has not yet been written — which, stirred by the Secession movement, has brought a revelation of beauty in art to those who have followed its creations. Lenbach, Feuerbach, Leibl, von Marées, Böcklin, Thoma, Klinger, and many more, although their work is still comparatively little known beyond the German border, will fill an important page in the world's history of art.

We shall not be able to follow this well-defined stream of Germanic art development in the Vienna Museum. For this we should study the paintings of the National Gallery of Berlin.

The "Modern Masters," under which name are classified the paintings that are found in Galleries V-VII and Cabinets VII-X, refer to a collection of about four hundred paintings which represent principally artists who were more or less identified with Vienna. A very few foreigners, as Jacques Louis David, Constant Troyon, and Alexander Calame, and a few painters whose wider fame belongs to German art, are represented.

At the beginning of the 19th century academic

classicism reigned also in Vienna, and its gradual suppression by the romantic and realistic movements may here be witnessed. GALLERY VII gives a view of this transition. The most notable of the academic painters was Heinrich Füger, who was called by his admirers the German Raphael. Each one of his examples (Nos. 1-6, for a new numbering covers the Modern Masters) bears the stamp of the technique which was then followed, although a reflection of earlier painters may not be denied. Thus "Hector's Farewell to Andromache" (No. 2) possesses Correggiesque features, while his "St. Magdalene" (No. 4) is reminiscent of van der Werff's Dresden Magdalene. Decidedly his best work is a recently added, and not yet catalogued, "Portrait of his Wife," which was painted *con amore,* but even in this we are reminded of Mme. Vigée Lebrun's method.

Josef Abel painted a large symbolic picture, in which the poet Klopstock is led into Elysium and received by Homer and other great poets (No. 13). Johann Hoeckle, the Younger, pictures an historic scene in which the Emperor Franz I, with his generals, crosses the Vosges, in France, in the memorable year 1815 (No. 29). This canvas has merit of composing, and is less hampered by academic stiffness. Franz Eybl, a Viennese painter, is excellent in a self-portrait (No. 54), with fine

chiaroscuro. His picture of an old woman, holding her rosary, as she comes from church (No. 55), is tenderly realistic and modern in feeling. Johann Peter Krafft is strongly academic, notably so in his "Arindal and Daura" (No. 60a). In the "Departure" (No. 58) and the "Return" (No. 59) of an Austrian militiaman he verges on the sentimental. Friedrich von Amerling was an excellent portrait painter, as several examples (Nos. 84-88a-d) bear witness. The portrait of the landscape artist Raffalt, as Falstaff, is a particularly fine performance.

Aside from the many genre paintings, which are of a comfortable mediocrity and generally devoid of deep interest, we must accord due credit to the landscapes, among which we note the "Waterfall of Tivoli, near Rome" (No. 30), by Jacob Philipp Hackert, a painter who was greatly admired by Goethe. This admiration was bestowed by Goethe, the naturalist; for as poet or art connoisseur he cannot have found much to admire in Hackert's work, which lacks imagination and fails in technical excellences. Further we view "The Deserted Mill" (No. 70), by Franz Steinfeld, a picture of lonesomeness and desolation, and two landscapes (Nos. 91 and 92), by Ignaz Raffalt.

In Cabinet X we find the example of David, "Napoleon crossing the St. Bernhard" (No. 9),

an important canvas by this French painter. Four landscapes by Josef Rebell are worthy of notice here, notwithstanding their grandiose effect.

Gallery VI contains the work of the Viennese painters who were influenced by the Nazarenes, prominent among whom was Josef Ritter von Fürich, with his sacred scenes from Palestine (Nos. 154-157). Fürich was possibly more attractive in his biblical presentations than any of the Nazarenes who worked in Rome. There is more childlike simplicity, a more naïve faith in his composition, that plainly speak of the pious, devout life of the artist.

George Ferdinand Waldmüller chose sentimental subjects of common life, to which romantic colour lends more or less vivacity. A "Christmas Festival in a Farmhouse" (No. 153), with its many bright children's heads, is pleasing. Of greater interest is his self-portrait (No. 148), which is of more artistic quality. Josef Danhauser also displays that anecdotal trait which has always manifested itself throughout German art, and for which the Dusseldorf and Munich schools carry the opprobrium now visited upon them. In passing we must reflect that this reproach should not be made too severe when we consider that the telling of a story is a national characteristic, inbred and irradicable — though it does often become a bore. Danhauser's pictures

display a keen sense of observation, often with a humourous touch.

Eduard Ritter von Steinle shows Italian training in his "Holy Family" (No. 186a), which was unmistakably painted in the vein of Carlo Dolci; while Karl Marko in his "Italian Landscape with Ruins" (No. 192) and in "Christ silencing the Storm" (No. 193) has the same Southern traits. The large canvas by Eduard Ritter von Engerth, "Capture of the Son of Manfred by the Soldiers of Charles of Anjou" (No. 172), with its scenes of horror; the one by Karl Rahl, "Reception of Manfred in Luceria, in 1254" (No. 194); and the "Reichstag at Warschau in 1773" (No. 176), are large historical canvases of little artistic merit.

Still more works are found in Cabinet IX, which are of greater interest for the study of history than of art. They consist of forty-four sketches for the fresco paintings in the Imperial Arsenal, representing the history of the Habsburgs. They are painted by Karl Ritter von Blaas. Only one small picture is worthy of special attention here. This is a picture by Moriz Ritter von Schwind, one of the greatest of the German artists of the middle of the century. It represents "Emperor Max on the Martinswand" (No. 364). On the right, at the extreme edge of a steep cliff kneels the Emperor, with hands folded as he receives the benediction

from a priest who stands in the valley below and elevates the Host. A multitude witnesses the solemn ceremony. It is well painted, finely drawn, and the colour is of a fine fluency through the magic mist of atmosphere.

Schwind was the healthiest, most warm-hearted of the idealists, who sought a substantial substratum of real life in his poetic imagery. His influence was all for good; but speedily overcome and diluted by that strong current of anecdotal painting that swept from Dusseldorf over all Germany, Uhland, Mörike, Auerbach, the great romancers, became the idols and inspirers of the graphic arts. And only Munich, although carried away by the popular clamour, elevated the spirit of painting slightly by making its anecdotes historical.

In Cabinet VIII we find Alexander Calame's painting. It is a scene at the lake of Geneva, in the usual style of this Swiss artist. The "Entry of Duke Leopold in Vienna after his Crusade of 1219" (No. 277) is a slickly painted, historical scene by Josef Ritter von Trenkwald. His "Study-head of a Roman Lady" (No. 277a) is painted with greater freedom. The "Fight of Tritons" (No. 280), by Benes Knüpfer, a Bohemian artist, is a fine performance. We find here further a full-length, life-sized figure, a lady dressed in white and yellow, playing a lute, in an evening landscape-

setting (No. 286). This is a most characteristic example from the Munich artist Fritz August von Kaulbach, who succeeded Piloty as the Munich art director when only thirty-seven years of age.

Dr. Gurlitt, the old professor of art history in Dresden, makes a characteristic criticism of Kaulbach's art, which describes its spirit to perfection. Says he, "I should not like to have him paint a woman I respect. His female portraits look at one with too brilliant eyes, as if to say: Well, how do I please you! They are all so savoury; we would be tempted to pinch their cheeks. They have such round busts and sprightly limbs that one's mouth waters. Kaulbach is an excellent tailor who knows how to lay around their slender and yet full bodies so many decorating folds that all charms are intensified. One does not see anything that would shock propriety, but one sees everything which decorum does not forbid. A bare arm is most charmingly naked." Approval of this criticism is, of course, optional. It remains to be said, however, that Kaulbach has always been one of the most popular portrait painters in Germany.

Cabinet VII contains a collection of pictures by North Italian, especially Lombard painters, of the first half of the 19th century which are scarcely interesting. The only important piece, which somehow is also hung in this Cabinet, is an early work

of the Prague artist, Gabriel Max, entitled a "Spring-tale" (No. 357). A young girl, dressed in white and violet, is seated on a grassy slope, musing over the story she has been reading. A black cloak has fallen from her shoulders to the ground. The painting shows a promise of talent which later has been amply fulfilled.

Neither the many little heads of girls, for which Gabriel Max is best known, nor his famous "Lion's Bride," give a correct impression of this artist's calibre. He has painted many religious subjects, which are especially impregnated with a certain flavour of psychological searching, as if the artist is interested in, if not a devotee of the hypnotic cult. His Christs pose much like magnetic healers, and the eyes of his Madonnas have a far-off, somnambulistic look that would be readily diagnosed as a symptom of hysteria.

Far different are the Biblical scenes by Fritz von Uhde, by whom we see a small canvas, "Christ the Comforter" (No. 358), which hangs in the next Gallery. His intense realism is bathed in a mystic glow.

There is much more of interest to be seen in this GALLERY V. Prominent is the immense canvas, entitled "Never Back" (No. 290), a stirring scene from the first Austrian Polar Expedition of 1872-1874, and painted by Julius Ritter von

Payer, the naval officer who commanded the expedition.

Franz von Defregger, one of the few German artists who is well known outside his own country, principally through the reproductions of his works, has two of his familiar Tyrolean scenes (Nos. 293 and 294).

Defregger, now the acknowledged leader of the Munich peasant-art, has himself been a Tyrolean farmer, and did not know city life until, at the age of twenty-six, he entered Piloty's studio. Since he has devoted himself to depict the life of the hardy mountaineers among whom he himself has his home, he has become the most popular of German peasant-painters. This is quite plausible because the picturesque costumes of the Tyrol have not for city people the grotesque appearance of those of other districts. It reminds them of what they themselves in sport and mountain travel find most convenient. Added to this is the tale of the chronicler which Defregger knows so well how to tell — so beloved by the Germans — while the pleasing colour scheme, not indeed as masterful as that of Ludwig Knaus, is nevertheless harmonious and attractive.

Jakob Emil Schindler, a Viennese, trained at the local Academy, shows great talent in two Dalmatian landscapes (Nos. 296 and 297). This artist was too modern for his time, and could scarcely subsist by

his brushwork. He came too soon after Vienna had been surfeited with monumental art to have his pure, *plein air* landscapes appreciated.

Albert Zimmermann, a Dresden artist, who from 1860 to 1871 was professor at the Vienna Academy, is impressive in a "Thunderstorm in the Mountains" (No. 310) — it is honestly seen, and given with dramatic accent.

Entirely modern is the powerful portrait of Counsellor Rubenstein (No. 356), by Franz von Lenbach, the most popular of German portrait painters. Lenbach as a portrait painter varies greatly. His portraits of young women and children grew in his later years more and more alike — always the same almond eyes, the same half-dreamy expression, the same weak features. It was as if he presented always the same type of face. But in his male portraits, and even those of elderly women, he was different. There he grips one with a personal and individual conception. He does not alone draw out the best of character that is in his sitters, but he infuses the document he delivers with something of his own verve and vitality. It may be said that if in one class of his pictures he is as weak as van Dyck, in the other he is as strong as Frans Hals. No one who remembers his matchless portraits of Bismarck or of Moltke, or sees this one of Counsellor Rubin-

stein, but will respond to the fresh virility wherewith he signed every brushstroke as with his own vivid personality.

The Constant Troyon hangs on the same wall, and is one of his attractive barn-yard scenes with poultry (No. 306).

On the sidewall hangs the immense canvas by Wenzel von Brozik, entitled "Tu felix Austria nube" (No. 341), the historical representation of the double betrothal of the two relatives of Emperor Maximilian I — of Maria of Austria with Ludwig of Hungary, and of the Archduke Ferdinand with Ludwig's sister, Anna of Hungary. The ceremony took place in the old St. Stephan Church of Vienna on the 22nd of July, 1515. The style of Brozik's large historical canvases is so well known that this formal presentation of historic art needs no description. Gorgeous court-costumes and a bewildering mass of important looking personages, painted in striking colours — and we have the pat description that would serve for every one of such creations.

The most famous and best beloved of all Viennese artists was Hans Makart, a man of magnificent decorative talent, and a powerful draughtsman, with a rich, colourful palette. But in all the prodigal pomp of his processions, in which female nudity always plays an often incongruous part, or in the

mythological scenes in which the painting of morbidezza has a fitter setting, we cannot discover in this artist's work the opulence of the talent of a Rubens, nor the grandeur of a Titian.

Makart's "Triumph of Ariadne" (No. 322) is an immense canvas filled with a tumbling mass of beautiful figures. A scene from "Romeo and Juliet" (No. 320) — the closing one of the IV act, in which Juliet lies on a couch, believed to be dead, and her parents burst forth in lamentation as Count Paris comes to conduct her to the wedding — has an appropriate theatrical effect. A magnificent decorative "Bouquet of Flowers" (No. 321) is the third example we find here of Makart's brush.

A peculiarity of the way this artist used to work is little known. Whereas painters, especially literary or anecdotal painters, generally have an object in view, and have an idea of the subject they wish to present or the story they want to tell, Makart rarely knew what he wanted to paint, but he allowed his fancy to run free and cover his canvas with figures and colours with a wonderful eye for harmony. As the old saying has it, it might turn out a song or a sermon — only we may be sure that his homilies were not oppressive. Often his friends would tell him, when the painting was well advanced, what the composition

seemed to indicate, and the artist generally would carry out the suggestion by additional figures or some slight changes in what had already been accomplished. Makart's artistic bent was by no means literary, despite the literary character of most of his work. He was rather an improvisator, but with remarkable skill in technical execution.

The upper story of the Imperial Museum contains — in twelve Cabinets which run the entire length of the front of the building — a collection of drawings and watercolours, almost exclusively by Viennese artists of the 19th century. Since we may not expect greater enthusiasm by viewing these works than was occasioned by the contemplation of the oil-paintings of that period, below stairs, it must suffice merely to call attention to this display, which contains over six hundred numbers.

The rooms in the rear of this second story are utilised as copying galleries, and contain also a number of paintings of minor importance and generally of unknown attribution.

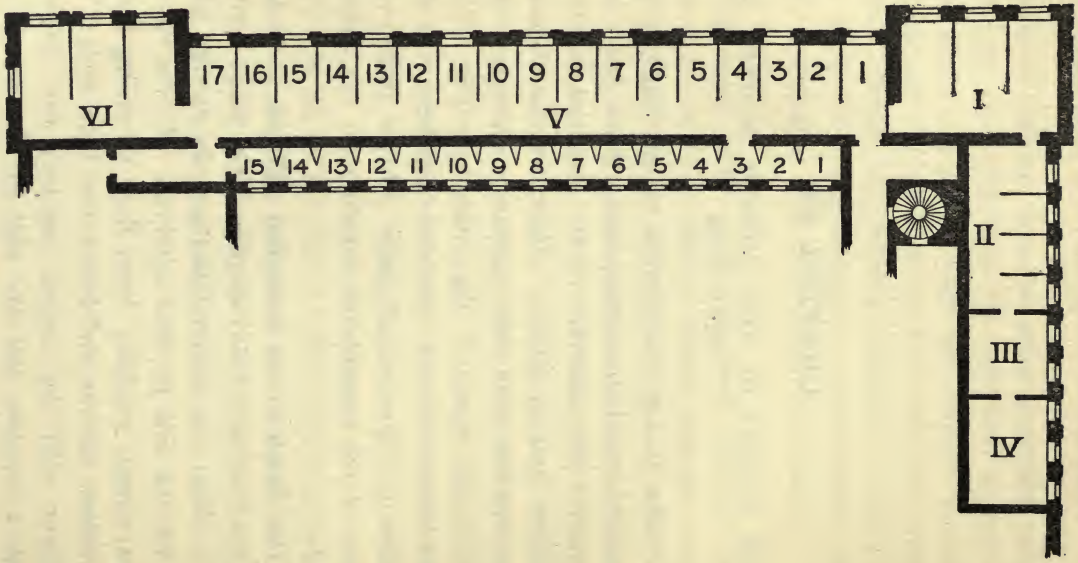
CHAPTER VII

THE GALLERY OF THE IMPERIAL ACADEMY OF FINE ARTS

THERE is not a collection of paintings in the world of equal importance which is as badly displayed as the collection of the Imperial Academy of Fine Arts in Vienna. Here are one thousand two hundred and fifty paintings, among which are found some of the choicest works of the most famous artists, crowded together in a few rooms on the second floor of the north-west wing of the magnificent building on the Schiller Platz.

The sketch of the floor-plan will give some idea of the manner of this display. The large Gallery V is about one hundred feet long by twenty wide, lit on one side by nine windows. A row of sixteen screens reaching from floor to ceiling forms seventeen alcoves and leaves one long wall. The alcoves with the uneven numbers are favoured with a window and are well lit, but one is not

FLOOR PLAN. — Imperial Academy of Fine Arts.



able to view the paintings there at the proper distance. In the even-numbered divisions the windows have been boarded up, so that they are nothing but dark cupboards; still every inch of wall-space is covered, fortunately, however, with unimportant works. In all the rooms the paintings are hung from floor to ceiling, with the frames touching each other, so that not an inch of space may be lost. In Rooms I-IV and VI many fine pictures are put in dark corners. Only in the narrow corridor, also divided by screens, which runs along Room V, can we enjoy the fine paintings displayed there.

I have already described in Chapter I the origin and general characteristics of this collection. We will now turn to view those paintings which stand out prominently in this chaotic display. The absence of a catalogue — which for a number of years has been out of print — need not trouble us, since the paintings are readily identified, for they are numbered and supplied with tablets giving title and artist's name. The numbering is arbitrary on the walls, as it indicates the order in which the paintings were added to the collection, and the hanging is also somewhat confusing; but I will endeavour to aid as far as possible in finding the pictures mentioned, and discuss them in a more orderly manner than they are presented.

We will first view

THE ITALIAN PAINTINGS

The Venetians are here, as in the Imperial Museum, in largest numbers. A few important pictures of the other Italian schools are, however, likewise to be seen.

Although Dr. Suida grows enthusiastic over a tondo in Room I, "Madonna with Child and two Angels" (No. 1133), declaring this to be an authentic work by Sandro Botticelli, I do not find in this interesting painting anything more than that it came from his studio. While it bears Sandro's design, it lacks the sensuous charm of his arabesque curves, and the grace and movement of his lovely lines. Nor is the colour as bright and harmonious as we should find it in the work of this greatest pre-Raphaelite. The composition, indeed, is pleasing, naïve and poetic, as may be expected in Botticelli's smaller designs. The Child has rushed to its mother with the flowers the Angels have given it, but the mother draws him to her with anxious forebodings, and the little one looks questioningly in her face, surprised that its joy is not shared. The angels, also, have lost their gaiety and witness Mary's sadness with sympathy.

Another tondo, the "Madonna del Candelabro" (No. 1134, near the middle window) has by many

been considered an early work of Michelangelo, although Dr. Frimmel suspects it to be Marcello Venusti, after comparing it with a signed painting of this artist in the Leipzig Museum. Venusti was noted for copying Michelangelo's larger paintings to a reduced size, in which, as a skilful draughtsman, he was very successful. Leaving the authorship aside we may regard this as a rich Florentine painting of the 16th century, of delicate and neat execution. The Madonna sits on a throne and holds the Child on her knee, while the young John sits on a low stool by her side. The figures have a peculiar attenuated appearance with large heads. A richly sculptured candelabra stands on the tesselated floor near the Madonna's chair.

A good example of the Sienese school of the 14th century is an apocalyptic scene (No. 48, near the first window), by Bartolo di Fredi, in which the Elders adore the Lamb. It is strong in facial character, but detail is somewhat carried to excess.

The Umbrians were the spiritual heirs of the Sienese in the following century. A few pictures represent them. There is a miniature of the Madonna with Saints and Donors (No. 1095, near the first window), which may well be from the brush of Bernardino Pintoricchio. This artist, one of the principal Umbrian painters, has until recently been quite overlooked. Although the gor-

geous splendour of his fresco painting in the Cathedral Library of Siena indicates the decadent tendency of his later work, still the miniature before us shows the greater sincerity of his earlier art.

An exceedingly rare work is a "Presentation in the Temple" (No. 493), by Galeazzo Campi. The architectonic composition in which the three principal figures are placed around a sexagonal altar under an arch is characteristic of the Cremonese. A "Sancta Conversazione Mariae" (No. 495), with God, the Father, and St. Hieronymus in the clouds, is by Lodovico Mazzolino, of Ferrara. It is richly coloured, but somewhat gaudy, nor does its minute finishing add to the merit of such large paintings.

Turning to the numerous Venetian paintings we note one of the earliest examples of the 14th century, still showing the influence of the great Florentine Giotto and his Byzantine traditions. This is by Lorenzo Veneziano. The "Madonna" (No. 51), holding the Child, sits on a throne which is richly carved and inlaid with ivory figures of saints. Small angels, playing on musical instruments, surround her, four of these seated on the ornate throne-steps. The rich colour is enhanced by the gold background and aureolas. The original carved frame surrounding this picture is worthy of note.

A small altarpiece, in tempera, showing thirteen Passion scenes (No. 22, on the left wall), dates from the 15th century. Comparison with a painting in the Academia in Venice declares it to be related to Michele di Matteo Lambertini, an artist of whom little is known except that he worked in the middle of the Quattrocento. A new colour-element becomes apparent in this work of the transition period, and a seeking for light-effect, notably in the light horizons of the scenes presenting the Descent from the Cross, and the Ascension. The gradually developing sense for landscape, still crude and unrealistic, is felt in the scene of Christ on the Mount of Olives.

Alvise Vivarini came a little later, when the Bellinis had made the Venetian school prominent. A full-length figure of a nun (No. 24, left wall), whose martyrdom is indicated by the palm branch which she holds in her right hand, is apparently the pendant of the St. Clare of the Venice Academy. The long robe shows dexterity in painting the folds, but the hands are poorly done. Many of Alvise's best paintings go by the name of Antonello da Messina or of Giovanni Bellini.

A little picture, showing "Christ on the Mount of Olives" (No. 76, centre window), is by his contemporary Carlo Crivelli. This artist was a reactionary, harking back to the pre-Giottesque

period of Cimabue. Crivelli was consciously and wilfully archaic, both in drawing and technique. When all painters were trying oil, he clung with desperate fondness to tempera, and enriched his surfaces with gold and jewels, as had been the byzantine practice. In his drawing he reverted to a rigid position of his Madonnas, with faces pale and corpselike, their emaciated arms bare to the elbows, and small and withered hands stretching out from their sleeves. His figures are ill-favoured beings, lean and ugly, in which melancholy repose is less habitual than grimace; yet he surprises us by the life he concentrates into their action and expression.

There is no artist of more striking individuality than Crivelli; no one who had more complete mastery over his means of expression, or attained more nearly to his ideal. A refined fanaticism characterises his work generally, but it is always not only refined but coherent. Gradually he showed a marked tendency to indulge in splendour and elaboration, and his pictures in this sense become more and more purely decorative. Then every square inch of his panel attests the inexhaustible richness of his invention and the gorgeous brilliancy of his enamellike surfaces.

But the mosaic sparkle of his glittering splendour is sadly dimmed in the little panel before us,

and scarcely to be noted, for it has been very badly preserved.

One of the finest works of a second-rate master is "St. Veneranda Enthroned" (No. 53, rear wall). This is by Lazaro Sebastiani, an artist who apparently received his training from Gentile Bellini and Carpaccio, yet followed more closely the lead of Quirizio da Murano with his stiff lines and homely features. The painting before us is of very large size, and in the centre the saint sits on a high ornate throne like a goddess of Justice, holding an open folio facing us. Saintly women and little angels are disposed on each side of the throne, which is represented as standing in a part of the Corpus Domini Church of Venice.

A "Christ bearing the Cross" (No. 509), in half-figure, is by Giovanni Pedrini, a pupil and imitator of Leonardo da Vinci, whose style he exaggerated.

The principal painting in Room II is one of the choicest of the collection. It is a work by Francesco Francia (No. 505, right wall), of whom we have already seen a fine example in the Imperial Museum. The Madonna, holding the Child standing on her knee, sits on a throne. A baldacchino, gracefully draped, serves as a background for the figure, while the sainted bishop Petronius on one side, and St. Luke with the open gospel on the

other, flank the throne. The painting is brilliant with a rich and glowing colour scheme. The figures of the saints are vigorous and manly, their robes flowing in heavy, but easy folds to their feet. They are typical of the grave and deeply religious spirit with which the great Bolognese stamped his work.

Francia's influence did not extend far beyond his immediate surroundings. He occupied a place apart towards the close of the Renaissance as a great master whose religious feeling did never rise, indeed, to the perfervid ecstasy of Fra Angelico, but was deep, warm-hearted and sympathetic. His meticulous finish, gracious angelfaces, and quietistic feeling rendered him very popular in his day.

Most of the other works in this Room are copies; some, after Bramantino of Milan, Girolamo Muziano, and Torbido Varotari, are interesting.

Two works by Vittore Carpaccio greet us on entering Room III. They hang near the window in a good light. The one represents an "Annunciation" (No. 43), the other "The Death of Mary" (No. 49). Beauty of colour and purity of form are combined with wonderful originality of composition in the work of this very personal genius. His imagination was full of subtle inventions and happy surprises which set him apart and in a class by himself among the Venetians of his

period. The "Annunciation" especially is a beautiful work, divided in half by one of the two fine columns that enclose Mary's dormitory. The other half of the painting shows a formal Italian garden in which the long-winged angel is approaching. A vignette of God the Father is in the upper left corner. It is a triumph of colour and of pictorial quality. The Apostles, three kneeling priests, and a choir of angels surround the bier of Mary on the other canvas. Although not so well preserved, it yet reveals the sunny glow of its colours.

A large "Crucifixion" (No. 90), with many figures and hilly landscape background, covers the rear-wall of this room. It is ascribed to Donato Veneziano. Of the two artists known by this name one was active about 1450, the other one does not appear until after 1500. The latter is most likely the author of this work, which is only interesting because of the historical details of costume to be gathered from it. Otherwise it has little of artistic value.

A Lombard painter of the 16th century shows "Christ bearing the Cross" (No. 46). It is an impressive single figure, dressed in a light blue robe, bent under the penal burden.

In Room IV we find several interesting works. A large painting shows the "Martyrdom of St. Marc" (No. 87). This was ordered in 1514 for

the Scuola di San Marco from the elder Bellini, who made the design but had to leave the painting unfinished at his death, two years later. It was completed by Vittore Belliniano, whose hand is readily detected in the colder colour and in the aggressiveness of the donors' portraits. The landscape, the finely conceived buildings on the left, and the gold-brown tones of the colours running towards the background indicate conclusively the work of the greater master.

In the centre of the principal wall is a painting (No. 466) that may well be ascribed to Titian, although some have questioned its authenticity. This "Cupid" (Plate XXII) is seated on a stone wall, stretching his bow. A large, brightly-lit cloud crowns the background. This work must come from Titian's early Giorgionesque period, for the same landscape and house-group appear in his "Noli me tangere" of the National Gallery, and in Giorgione's "Sleeping Venus" of Dresden.

A contemporary of Titian was Cima de Conegliano, by whom we find here the middle part of a large lunette (No. 14), which he painted for the Doge's Palace of Venice. We see St. Marc, seated on a throne, flanked by St. Andrew and by Bishop Louis of Toulouse. The two ends of this lunette were cut off the original canvas and are now preserved in the Academy of Venice. These

CUPID

TITIAN

Plate XXII

Imperial Academy of Fine Arts

show the full-length figures of Temperance and of Justice. The Friulian landscape which Cima generally introduced is enlivened here by numerous birds, pheasants and parrots, and is clear and brilliant in colour. Cima shows an advance over Bellini's art, for his composition is better, his drawing more correct, the expression of the faces more grave, and his colouring by no means inferior.

Of a number of portraits which bear the name of Jacopo Tintoretto but few may be considered authentic. The best one is the "Portrait of the Procurator Contarini" (No. 13). The full-bearded face is splendidly painted, and has that air of good breeding which Jacopo was able to infuse, as much as Titian did, into his likenesses.

A notable work is a fresco painting, transferred to canvas, of a scene in old Venice (No. 1126). A group of three young men is seen standing under the arches of the Doge's Palace. One points to a funeral procession of gondolas, illuminated by torches, which is passing along the Grand Canal. S. Giorgio Maggiore is to the left in the background, the palace of the Giudecca to the right. In the beauty of the background, in the charm of the lines and the colouring, there is enough to make us think of the art of Giorgione, a man whose short life was filled with the full spirit of the Renaissance.

Dating from the Italian student days of Domen-

ico Theotocopuli, el Greco, is an "Annunciation" (No. 471), which was undoubtedly inspired by the magnificent painting of this subject by Tintoretto, now in the Berlin Museum. Little of el Greco's mannerism of figure-elongation is here apparent.

A "Resting Venus" (No. 472), by Alessandro Varotari, called Padovanino, if compared with the treatment of this subject by Giorgione and Titian, shows the decay of Venetian art in the 17th century. Men like Padovanino, Liberi, and Pietro della Vecchia, devoid of original conceptions, fell back on painting variations of the work of the greater masters which had proved most popular. Sometimes even they shamelessly manufactured for distant markets paintings that were intended to pass as the works of Titian, Veronese, and Giorgione.

The first two divisions of the long GALLERY V contain a few of the later Italians, and many copies.

The "Ascension of Mary" (No. 456) is by an imitator of Guido Reni, and identical to this master's altarpiece in the S. Ambrogio at Genoa. A "Mater Dolorosa" (No. 26) is undoubtedly by Sassoferrato. It is an imitation of Raphael's Florentine manner, whereof the sentimentality and silvery tone still possess a certain charm.

In the second division we note several Venetian scenes by Francesco Guardi; and a sketch of the

DICE-PLAYING BOYS

MURILLO

Plate XXIII

Imperial Academy of Fine Arts

"Allegory of Dawn" (No. 484), by Tiepolo, who still retained the quality of force which his contemporaries were losing. The half-figure of St. Bruno (No. 517) shows also that he was by no means deficient as a delineator of character.

THE SPANISH PAINTINGS

are found in the third compartment of the long Gallery. Among a number of copies we note at once one of the finest examples of Bartolomé Estéban Murillo. It is one of his celebrated beggar-boys pictures, upon which so large a portion of his fame rests, although not one example of these is to be found in any public gallery in Spain. These "Dice-playing Boys" (No. 515. Plate XXIII) are, if anything, more attractive than his famous "Melon-eaters" of the Munich Pinakothek.

Few men have so well understood the art of pictorial composition, or known so well how to charm the eye by gradations of light, skilful but unstudied attitudes, and adroit foreshortenings. And never did he paint as lovingly, with such peculiar delight, as when he depicted the jocund poverty of Andalusian gamins. This is a picture which fully illustrates the gift for colour wherewith nature had endowed the master. It is unctuous, warm and charming, for the nonce consistently harmonious in its colouring, — for sometimes Murillo

failed in this, — here he is exquisitely inspired. Only by placing this work alongside of a Velasquez, with his aristocratic, masterful palette, does it become merely pretty. By itself it has all the pungency of local colour, a lifelike and picturesque humanity.

The successor of Velasquez in court-favour, Carreño de Miranda, is represented by a large composition (No. 511), a sketch for the "Founding of the Order of Trinitarians," which he painted later as an altarpiece in the church of Pamplona. It is broadly handled, and the light-effects are well indicated.

A "Christ among the Doctors" (No. 512) is of artistic value, but nothing is known of its reputed author Mathias de Torres. It is an unusual presentment of the youthful Messiah discoursing *ex cathedra* with heavily-shawled rabbis occupying the pupil-benches. Also an "Ecce Homo" (No. 1082), by an unknown Spaniard, deserves recognition. There is here also an excellent copy, probably contemporaneous, of a portrait of Philip IV on horseback, of Velasquez (No. 513). Another portrait, that of a Lady (No. 514), was for a time thought to be by Velasquez himself, but is now considered to be in the style of Cornelis de Vos, to whom is also ascribed the portrait of a boy (No. 661, on the long wall). Both are de-

REST ON THE FLIGHT TO EGYPT

HANS BALDUNG GRIEN

Plate XXIV

Imperial Academy of Fine Arts

cidedly Flemish and do not belong to this section.

We will now leave this Gallery for the present and enter the long CORRIDOR, where we find first

THE EARLY GERMAN PAINTINGS.

In the first compartment we find a "Lamentation of Christ" (No. 35), which bears the name of Albrecht Dürer, on the suggestion of Waagen. Although the technique points to the great Nuremberg master, there is much more that points to an author of less dramatic force. The relative sizes of the figures, irrationally diminishing, indicate a crude and unsuccessful attempt at linear perspective in which Dürer would never have failed. The earlier ascription to Lucas Cranach is more probably correct.

A landscape with the Holy Family (No. 564) is by the monogrammist H.P., and is a naïve presentation of the first steps the child Jesus is taking, guided by Joseph.

Of great interest is an early example of Hans Baldung Grien, a "Rest on the Flight to Egypt" (No. 545, Plate XXIV). A replica of this picture, with but slight variations in the landscape and the omission of the putto in the lower left corner, is found in the Germanic Museum of Nuremberg. The Madonna is resting at the foot of

a heavy, moss-laden tree. The Child embraces her caressingly. A putto has gathered a basket of strawberries, and is now getting water from the spring, while Joseph is studying a map for his travels to the unknown land — a queer anachronism.

The Strassburger Baldung came nearest to Dürer among all his contemporaries in energetic drawing, even surpassing him in movement and picturesque ornament. Not a single old man's head by Dürer — even of his famous Apostles in the Uffizi — surpasses the force and characterisation of Joseph's portrait in the picture before us.

The examples found here of Lucas Cranach, the Elder, complement the study of his works in the Imperial Museum. We find here a fine nude figure, signed and dated 1532, named "Lucretia" (No. 557), in the style of his "Venus" of the same year which is now in Frankfort. How little his style, which underwent a marked transition in larger compositions, changed in these subjects may be seen by comparing this Lucretia with Cranach's "Venus and Cupid" of the Hermitage, which was painted in 1509. An earlier work is one of his rare presentations from the antique, the "Struggle of Hercules with Antaeus" (No. 1148), a subject which he had often seen portrayed in upper-Italian etchings. The amorous conflict between an elderly

lover and a coy maiden who abstracts money from his pouch (No. 559), is a variation of the same subject, from Cranach's own hand, which we saw in the Imperial Museum. The painting here is probably a studio repetition. Several other school pictures (Nos. 576, 595, 542, 544) further exemplify Cranach's style.

There is a highly coloured and richly composed "Memento Mori" (No. 572) by the monogrammist H.F., most likely the Basel painter Hans Fries, who worked under Holbein's influence. Behind a man of middle age the skeleton Death appears with his hour-glass to admonish the end of all things. Although there is much resemblance in technical execution between this picture and a "Death of Mary" (No. 573), it seems that the latter belongs rather to the Altdorfer school.

A "Last Judgment" (No. 554), is by Johann Rottenhammer, or else a contemporaneous copy; and a "Rest on the Flight to Egypt" (No. 253) is by another late 16th century artist, Bartholomaeus Spranger. A finely pencilled "Venus in a wooded Landscape" (No. 726) is easily recognised as by Adam Elsheimer.

THE DUTCH AND FLEMISH PAINTINGS

are all found in this Corridor, and we must return to its first compartment to view a notable work

by Lukas van Leyden. This is called "The Sibyl of Tibur and the Emperor Augustus" (No. 568. Plate XXV).

Very few of the easel-pictures of Lukas van Leyden are known to exist, Holland possessing only one altarpiece, a "Last Judgment," now in the Lakenhal of Leyden. Our picture here is in tempera and transferred to canvas, the colours having darkened considerably. It represents the legend that years before the birth of Christ the Tiburtinian Sibyl showed to the Emperor Augustus the image of the Madonna holding the Babe. This painting furnishes an interesting instance of the results of critical study. The Madonna vignette which appears at the top is a veritable copy of Dürer's woodcut which appeared in 1508, so that the painting must have been made after that date. But we note further the tendency to figure-elongation which appears in the engravings which we have of Lukas van Leyden, but which disappears in his later paintings. It is plausible therefore to place this work in the early years of this very precocious artist, or about 1510 or 1512.

Nearby hangs a "Holy Family" (No. 556), attributed to the Master of the Death of Mary, or Joost van Cleve, to give him the name found for him.

On the long wall we find a genuine example of

THE SIBYL OF TIBUR AND THE EMPEROR AUGUSTUS

LUKAS VAN LEYDEN

Plate xxv

Imperial Academy of Fine Arts

the elusive Hendrik met de Bles. This "Rocky Landscape" (No. 548), with scenes from the Passion in small figures, is signed with the little owl, which gave the artist his Italian name of Civeta. An old copy of Hendrik's work hangs in the third compartment (No. 551). The copyist was well able to follow his exemplar in the small figures and animals of these scenes from the life of Christ and of John the Baptist, but he could not reach him in the landscape part, which is flaccid and weak.

The fourth compartment contains much of interest. The only work in Vienna of the rare Dirk Bouts of Haarlem, who went to Louvain to study with Rogier van der Weyden, is found here. It is a "Coronation of Mary" (No. 558), a magnificent work which formerly was thought worthy to be ascribed to Memlinc, but was rightly assigned by Waagen. The Munich examples of this master deal more with the solution of light-problems in landscape, but here we find an equally masterful rendition of interior light. The architectonic canopy, under which the persons of the Trinity place the crown upon the head of the kneeling Madonna, fills almost the entire panel. Still there is room for the skilfully grouped choir of singing angels on each side. The light, which apparently comes from the front as well as through the cathe-

dral windows in the background, enriches the soft harmony of the colours.

The "Three Crosses" (No. 552), on which a forged monogram of Dürer is found, is by a weak follower of Memlinc. Among the many figures we find the Magdalene, dressed in white, most impressive. Another "Crucifixion" (No. 555) cannot, although the tablet so ascribes it, be given to an old-Flemish master — it bears more the impress of German workmanship under North-Netherland influences. The coats of arms, moreover, displayed in the foreground, point to Silesia and Bavaria. Frimmel suggests a new name among the large number of *anonimi* for the unknown painter of this picture. He would call him the Master of the Big Nose, and claims to have found a related work in the Gallery of Modena, the figures of which have also long noses. The same critic ascribes a very fine, small altarpiece (No. 567 and 570) to Cornelis Engelbrechtsen, the teacher of Lukas van Leyden — a rare find, if true, for only two of his works are known to exist in Holland.

A large triptych (Nos. 579-581) is by Hieronymus or Jeroen Bosch, the fantastic painter of queer creatures and monstrosities, who satirised human frailties by picturing the analogous torments to be expected hereafter. The middle panel shows the Last Judgment, the left wing Paradise and the Fall

FAMILY GROUP

PIETER DE HOOCH

Plate XXVI

Imperial Academy of Fine Arts

of man, the right wing Purgatory and Hell. It is a characteristic work which plainly shows the fount wherefrom the later Flemings, Pieter Breughel and the younger Teniers, and also Dürer and Cranach drew their inspiration.

Quite a chronological jump is made when we find hanging in this same partition a masterpiece by the 17th century Pieter de Hooch. This "Family Group" (No. 715. Plate XXVI) gives a graphic description of the social life of the Dutch patricians of the 17th century. The scene is the back yard of the home of the old gentleman who sits at the teatable. Visitors approach, and one has departed through the open door in the fence which separates the rear yards of the abutting houses. The entire scene is bathed in sunlight, and the view is enlarged by the magnificent aerial perspectif. The different planes melt into one another by imperceptible gradations. It is a simple scene which becomes wonderfully animated by the vital transcription of nature.

In the next compartment we find a magnificent "Portrait of a Young Woman" (No. 611), by Rembrandt, which is dated 1632, the year of the famous Anatomy Lesson, when the artist was but twenty-six. The young girl is seated in an armchair, in an easy attitude as if ready for conversation without any idea of pose. The simplicity of

her plain black dress is only relieved by the lace manchettes at the wrists, the stiff pleated tulle ruff which circles the neck, and the dainty lace cap that fits snugly over the flat-combed hair. The figure is well defined against the dark background. The face is entirely in light, lifelike and fresh in colour. The whole portrait is finished with extreme care, as was then the master's way, yet it does not lack freedom in the treatment, for the utmost vitality animates even now this young girl of Amsterdam of three centuries ago.

A direct pupil of Rembrandt was Gabriel Metsu. He was of an impressionable character, and in his short life of seven and thirty years he painted in the style of each one of his teachers, Dou, Jan Steen, and Rembrandt. The last one had naturally most influence on his work. The "Amorous Pleading" (No. 658) is an unusually large composition for this one of the Little Masters — so called because of the usually small size of the pictures these Great Masters painted. It is entirely in that later broad style of Rembrandt which finds its clearest echo in the work of Govert Flinck and van den Eeckhout.

One of the last disciples of Rembrandt was Aert van Gelder, an artist who was too eccentric to attain to eminence, and whose work is at its best when he follows his master's example with

CELLO PLAYER

DIRK HALS

Plate XXVII

Imperial Academy of Fine Arts

reserve. We find here a "Judah and Thamar" (No. 817) in worthy imitation of Rembrandt's later biblical compositions.

One of the earliest pupils in the studio on the Jewish Brêestraat in Amsterdam had been Nicolaas Maes — perhaps the most gifted of them all, who has painted works that rival in true artistic merit the work of Rembrandt and Hals, as may be seen especially in the Ryksmuseum of Amsterdam. But in his later years he succumbed to the demands of the Frenchified taste of his countrymen, and he painted a number of children's portraits, as well as adults for the patrician families of his time in a style that may be called pleasing, but certainly was meretricious. An example of this later period we find here in the "Portrait of a Boy" (No. 670), dressed in a fancy costume, with a number of bright plumes on his hat.

Of greater artistic merit, and of rare excellence withal, is the "Cello Player" (No. 734. Plate XXVII), by Dirk Hals, the elder brother of Frans. He was among the first to devote himself to genre painting, which he executed with unconventional unction. His light brush, his brilliant colour, laid on thinly over a greyish ground and sharply accentuated, suited the themes and the small scale of his pictures, which are quite rare. An example of his social groups is also found here (No. 684),

which shows dexterous grouping and excellent painting of textures.

Pieter Codde painted like subjects, but he was more stiff in posing and arrangement, although his assemblies excel in fine colour and careful minuteness, as may be seen in the "Dance Party" (No. 1096), in the sixth compartment. A "Duet" (No. 696) of two musicians is possibly from Codde's hand, although the name of Jacob Duck has also been mentioned. Of this artist we find here an undoubted example in a "Sleeping Maiden, surprised by a Cavalier" (No. 713).

Somehow several pictures by the great Fleming, David Teniers the Younger, are found here among the Dutchmen. One, a small bust-piece of a "Young Man" (No. 690), is only problematically ascribed to him, but No. 865 is undoubtedly genuine, and leads us to a witches' dance on a Walpurgis night. It would be difficult to match the mad conceits and wild orgies of the kobolds and goblins in this picture. One may hear the noise of singing, screaming, screeching and croaking in the delirious gambol. The artist also depicted the "Five Senses" (No. 821-825) in the form of peasants — quite an antithesis to Makart's ravishing divinities representing the Senses which we shall see in the Lower Belvedere.

Immediate pupils of Frans Hals were the two

Adriaens, Brouwer and van Ostade. Adriaen Brouwer, by birth a Fleming, but trained in Haarlem, showed more grossness in his peasant scenes than van Ostade whose humour was keener and, as far as the subject allowed, more refined. A rare "Dune Landscape" (No. 705) is by Brouwer's own hand, while No. 888 is a copy of a peasant scene in a tavern, the original of which is in Budapest. By Adriaen van Ostade we find a "Comic Reader" (No. 732), and in the next, the seventh compartment, "Two Peasants in the Tavern" (No. 724). These pictures are sparkling with good-humour, less boisterous than Brouwer's peasants, and distinctly amusing.

Pieter de Bloot, of whom little is known, painted droll scenes in like vein — see his "Landscape" (No. 830) with many small figures. A "Drunken Frolic of two Peasants" (No. 721) is by Cornelis Pietersz. Bega, one of van Ostade's pupils. Also Cornelis Dusart, coming from the same studio, kept himself to the tavern for his models, but still depicted the plain people with homely beauty and charm. An excellent example is No. 698, of a peasant and his wife. Richard Brakenburgh is as lively as the rest, but he lacks definite colour-sense — see No. 725.

There is still found in this sixth partition a masterpiece of the London-born Pieter Molyn, who

became a member of the Guild of Haarlem in 1616. This "Scene before an Inn" (No. 730) is distinguished by suppleness of handling, broad and striking treatment, and truthful conception.

We find several excellent examples in the seventh compartment by the Dutch portrait painters, although the best of these we shall see later in Gallery V. One of the first who specialised in painting portraits was Antonis Mor. He was early impressed by Titian, but developed an original style which excels in warm colour and roundness of form, more indicated by the management of the colour than by the sharpness of line. His "Portrait of a Young Man" (No. 1127) is a characteristic example.

Pupils of Rembrandt were Fabricius and Bol. Barent Fabricius has here one of his finest works, a well-dressed young man, carrying a shepherd's staff (No. 639). The face is exceedingly well blocked in, strong and characterful, while the light-effect is luminous. Ferdinand Bol was far less talented. His early work bears unmistakably the stamp of his master, but in later years he became very uncertain and lost the power of chiaroscuro, his pictures merely having a yellow tone. The "Man with a grey Beard" (No. 610) is of this later period. One of the last men of the golden age of Dutch art, and one of the weakest, was

Willem van Mieris. His "Portrait of a fat Gentleman" (No. 1083), a bust, is but an indifferent performance.

We find here also the work of the men who combined landscape with figures. One of the earliest was Cornelis van Poelenburgh, who painted in Elsheimer's manner. The example here (No. 666) represents a group of mythological divinities, Venus, Bacchus, Ceres, and two cupids, holding a *conversazione* in the clouds.

More national in feeling was Philip Wouwerman -- here with two fine examples, a "Camp scene" (No. 691) and a "Cavalry Battle" (No. 835), the latter an unusually large composition. The landscape portion, with foliage verdant and clear, is an important part, and does credit to the instruction Wouwerman received from the early landscape painter Jan Wynants. But horses were Philip's favourite study, and their form and action is impeccably shown in his work. An exceedingly rare cattlepiece by Philip's younger brother, Pieter Wouwerman, of whom little is known, hangs near.

The group of Italianised Dutch landscape painters is represented by Pieter van Laer, called Bamboccio, by whom we have a scene of Roman country life (No. 790), and an "Italian Landscape" (No. 834), with numerous figures. Also a peculiar mix-

ture of Dutch and Italian manner is offered by Johannes Lingelbach, showing a public square in Rome (No. 803). Jan Both, despite his Italian leaning, still retained some of his racial characteristics, as we detect in a "Landscape" (No. 593), where the warm southern sunlight suffuses the scene in a Dutch, *i. e.*, an atmospheric manner, and not in the bald, hot tint of the thorough-paced Italians.

The ninth compartment contains six examples by Nicolas Berchem, all painted in the artist's Italian manner. Although a pupil of van Goyen, Berchem never quite overcame the impressions gained by a later sojourn in Italy, so that his landscapes are always mountainous and dotted with ruins, while his peasants or beggars hail from the Roman Campagna. Still he gives these scenes a northern semblance by luminous atmospheric effects. Similar scenes were painted by Jan, called Krabbetje Asselyn, better known as a painter of fowls, but who shows great strength, and nowhere more so, in the landscape we find here. The small "Cavalier" (No. 709) was painted by the precocious youth when only fourteen years old. A "Landscape" (No. 836), with the seashore in the distance, and an "Italian landscape" (No. 869) are of his later years. These are colourful and of poetic feeling. Several animal paintings by Karel

du Jardin are in this and in the next, the tenth, compartment.

Better cattle painting is found, in the eleventh division, in the "Market" (No. 874), by Adriaen van de Velde, an artist who was equally proficient in painting landscapes, coastviews, domestic animals, and human figures. His sense of tone and colour is to be admired, as well as his delicacy of form and outline. He shows a wonderful subtlety in the gradations of almost neutral hues.

But the great landscape painters greet us now. We find here two examples, and in the twelfth division two more, of the foremost Dutch landscapist, Jacob van Ruisdael. In an "Autumn Landscape" (No. 881) night is softly folding the heavy trees in slumbrous darkness. The "Landscape with the Board-fence" (No. 893), although by Hofstede de Groot considered to be the masterpiece of the little-known Gerrit van Hees, bears not only Ruisdael's signature, but fully the impress of his masterful treatment. The "Forest Landscape" (No. 889) is his masterpiece here. A rich wooded stretch, with a brook on which two ducks are swimming in the foreground, is further enlivened by a few human figures trudging along the path. The sun, now disappearing, then again bursting forth, illuminates the scene with a golden glow. It is a most charming picture, brighter in

mood than the melancholy master usually painted. His usual note of gloom is forcibly struck in the "Coming Storm" (No. 877), where a shepherd hurries his flock through the oak forest to escape the blast. Ruisdael loved to paint trees and dense thickets, the impressiveness of which no one has felt or expressed better. His was a grave mind, often dominated by moody clouds, and he chose the grave, sombre aspects of nature more frequently than her bright side — but even in his pathos he was picturesque.

The man who inspired Ruisdael to paint his magnificent views of tumbling water, whereof we saw a masterpiece in the Imperial Museum was Allert van Everdingen. This adventurous artist had taken a sea-trip to the Baltic with a friendly captain, and had suffered shipwreck on the Norwegian coast. The romantic wilds of these regions, the grand forms of rocks, and the picturesque waterfalls completely enamoured him, and with his facile touch he soon transferred them to canvas. It was a new subject for the Hollanders, and the artist became exceedingly popular, much to his pecuniary advantage. His large "Waterfall" (No. 823) may duly be considered one of his chefs d'oeuvre.

Jan van Goyen was the pathfinder of landscape art, and stands only next to Jacob van Ruisdael in eminence. His manner is very individual, for he

VIEW OF DORDRECHT

Plate XXVIII

JAN VAN GOYEN

Imperial Academy of Fine Arts

developed from a realistic presentation of the colours of nature to a gradual subordination of colour to tone, keeping his pictures in but one key, usually brown or grey. His "View of Dordrecht" (No. 814. Plate XXVIII) is a characteristic example. The large "Marine" (No. 736. Compartment 14) is also a beautiful painting with its placid water where tall craft lazily float.

A notable marine painter, only lately fully appreciated, was Simon de Vlieger, whose fine light-effect is attractive in a "Harbour" (No. 876) with many vessels riding at anchor in the roadstead. Willem van de Velde shows more agitated water in Nos. 788 and 792, but these examples are not so good as the work of this artist in the Ryksmuseum at Amsterdam.

In the last division of the Corridor we find some interesting works by the architectural painters. These are principally church-interiors by Pieter Neeffs, Emanuel de Witte, and several by Hendrik van Vliet, of exquisite light-management. There are also city views by Jan van der Heyden and by Gerrit Berckheyden.

Retracing now our steps through the Corridor we return to Gallery V, and resume our survey there with the fifth alcove. Here we find the works of Peter Paul Rubens. At least three of these belong to the finest products of the master's brush;

while over a dozen other examples are interesting sketches, many of these for ceiling paintings of the Antwerp Jesuit church which was burned in 1718.

The "Abduction of Oreithyia by Boreas" (No. 626) is a famous work. The nymph, struggling in the arms of Boreas, is carried through the clouds. In the lower-right corner two putti are pelting each other with snowballs, balancing in the composition the dark wing of the wind-god in the upper-left corner. Numberless copies have been made of this remarkable work. We see in this picture the wonderful perfection which Rubens attained in a most difficult department of painting, in which he was habitually superior, that is, in the drawing of very substantial bodies floating lightly in space without any support. The secret of this lies in the manner, never surpassed and only approached by Tintoretto, in which he foreshortened. It was a talent which alone enabled him to present so naturally the wonderful productions of his creative fancy in every possible variety of attitude.

It is but natural that our thoughts will revert to that other Abduction we saw in the Imperial Museum, of Ganymede by the Eagle of Jupiter, painted by Correggio. A comparison of the relative position of these two artists will at once suggest itself to the mind, and the judgment will

TIGRESS AND HER YOUNG

RUBENS

Plate xxix

Imperial Academy of Fine Arts

be that while the Italian master had greater refinement and the distinction of beauty in form and colour, the Flemish master far surpasses him in boldness, strength and grandeur.

The "Three Graces" (No. 646) is a magnificent example of the rich, voluptuous presentation of the female nude figure. The three beautiful figures hold a large basket, filled to overflowing with roses, above their heads. The luxuriant display of white, rosy flesh, the mellow suppleness of the yielding torsos, the bloom of life, the richness of nature's ornaments of brilliant flowers, the iridescent mingling of colour and light — all show Rubens in his glory.

And still another masterpiece is the "Tigress and her Young" (No. 606. Plate XXIX). Here is not a thin and languid captive of the menagerie, but the free and terrible beast of the jungle, of sudden, catlike leaps, muscles of steel, fearful jaws and claws — even as she now reclines to maternal duties. What soft, silky fur, brown and gold, what ease of drawing, what glow of colour is found in this matchless work.

The wide embrace of his magician's brain is seen in the sketches, here and in the next alcove. Saints, Dancing Peasants, Scenes from the Passion and the Glory of Christ, the Apotheosis of James I, Esther before Ahasuerus — it is all a frenzy of

invention, regulated by genius. A number of copies of the master's works may also be advantageously studied. These hang on the long wall.

Jacob Jordaens came near to Rubens, both in energy of presentation and richness of colour. The apparent distinction between their work lies in the impression one always gets that Rubens' painting bears an aristocratic touch, that of Jordaens is more *bourgeois*. There are two fine examples. The "Paul and Barnabas in Lystra" (No. 663) pictures the moment when these two missionaries refuse the honours which the priests of Jupiter and the populace bring to them in the form of sacrificial animals and wreaths. The "Portrait of a Young Woman, holding a Medallion" (No. 640) is one of his best single figures. It is full of arch vitality and rich in colour. An interesting incident may be gathered from old records which state that this same painting was sold at an auction in 1759, when it brought ten Dutch guilders, i. e. four dollars!

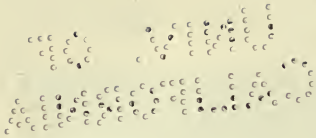
Among the portraits in this alcove we find, besides uninteresting work by Frans Pourbus and Mierevelt, a magnificent painting by Jacob Gerritsz. Cuyp, one of the forerunners of Rembrandt. This "Portrait of a Lady" (No. 617. Plate XXX) is incisive by its simplicity. The broad, thick, pleated ruff and the close-fitting velvet cap

PORTRAIT OF A LADY

Plate xxx

JACOB GERRITSZ. CUYP

Imperial Academy of Fine Arts



frame a face which has regular but plain features, still is wonderfully expressive in its quiet and peaceful gaze.

Some paintings here bear the name of van Dyck, but little credence need be given to these tablets. One only, an oval, showing the half-turned head of a Youth (No. 686), is regarded as authentic; by some critics even accepted as van Dyck's earliest self-portrait.

In the next alcove, the seventh, we find a number of fine examples of the still-life painters. Jan Davidsz. de Heem has an important and large canvas, covered with opulent fruit, shining glass and brimming tankards, watched over by a gaudily feathered parrot. Jan Fyt has painted monkeys and cats, and Abraham van Beyeren his speciality, fish. The greatest of the flower painters were Rachel Ruysch and Jan van Huysum — both are well represented. Birds are painted by Jan Weenix and by Melchior d'Hondecoeter. Pieter Claesz. van Haarlem and Willem van Aelst remain yet to be mentioned for meritorious still-lives, although many more examples of less account are found here.

THE FRENCH PAINTINGS

are put away in the dark, in alcove eight; and not much is lost, for they are of minor importance.

A "Sheepflock on the Campagna" (No. 847) is probably an original painting by Claude Lorrain, but even so not a representative example. Another picture, a "Road through the Woods" (No. 846) is better. There are four spirited pieces of cavalry engagements, by Jacques Courtois, called Bourguignon. The "Landscape with Waterfall" (No. 849), by Claude Joseph Vernet, is interesting because plainly showing outdoors feeling. This artist may be considered a pioneer among the French in painting from nature. This little piece is far more sincere than the series of French seaports, now in the Louvre, which Vernet painted on government commission, which are scenic and theatrical. Of his contemporary Greuze we find here some of his well-known, sentimental girl-faces — sweet, but insipid.

THE LATER GERMAN PAINTINGS

The remaining alcoves in GALLERY V, from the tenth, as well as ROOM VI, contain German paintings of the 18th and 19th centuries, principally by Viennese artists. Most of these are in the conventional and academic style which dominated the German school during these centuries. Only as far as the stories they tell differ one from the other do they present any variety to relieve the tediousness of their claims. Their assignment to impor-

tant rank will depend much on individual taste, for criticism is at a loss to choose. I can, therefore, only make a personal appeal to regard a few of these works.

The keynote of the tendency to which German art had succumbed in the 18th century is well shown in a large "Italian Mountain-landscape" (No. 330. 10th alcove), by Josef Roos. It is clean painting, but too slick to look spontaneous. Little of nature presents itself — much of an effort to have art improve on nature by making her look nice and tuckered up for show.

This refers also to the well-ordered and neatly executed mythological subjects of Johann Martin Schmidt, a "Judgment of Midas" (No. 160) and "Venus and Vulcan" (No. 161, both in alcove 11). Of some interest is the "Portrait of Count Anton Lamberg" (No. 294), the gift of whose collection laid the foundation of this Gallery. It is by one of the early members of the Academy, Martin Ferdinand Quadal, whose admission picture for membership is also found here. This gives a view of one of the working-galleries of the Academy in 1787, with many miniature copies of paintings then on the walls. Another early member was Josef Abel, who was admitted in 1815, and whose admission picture presented "Daedalus and Icarus" (No. 130) in truly classic spirit.

The thirteenth alcove is principally given over to the work of Friedrich Heinrich Füger, a painter of much influence in his time. He dominated the Viennese school, which until the days of Cornelius was counted the best in Germany. Füger was called the German Raphael — which explains to us the style in which he endeavoured to paint; but the examples of his work here do not convince us of the justice of the appellation. His admission picture to the Academy, "The Death of Germanicus" (No. 170) is much more like a David.

George Ferdinand Waldmüller, an artist who worked in the same style, has here several examples, of which the "St. Nicholas Eve" (No. 1092) is a weak German version of the far more spirited presentations which Jan Steen has given of this delightful and amusing subject.

Far stronger, and withal more refined, was the work of Moriz von Schwind, a South German of noble birth, who abhorred the popular peasant painting of his time, and devoted his art to depicting the higher circles of society. A "Social Gathering" (No. 1182), nevertheless, shows that he followed the punctilious technique of his period.

The "Madonna and Child" (No. 1178), by Johann Schraudolph, can scarcely be distinguished from a late Venetian work of minor quality; and

the "Ideal Landscape" (No. 1159), by Karl Marko, an Hungarian, harks back to Elsheimer. Josef Brandt, a Polish painter, depicts a scene from the campaign of the Allies against Sweden in 1658 (No. 976), which is palpably an historical document rather than a work of art. Johann Friedric Voltz, in two or three cattle pieces, shows his faithful study of Troyon's work when in the forties he visited Belgium and France. Friedrich Gauermann, popular in Vienna in the middle of the century, would not gain many laurels to-day for his conventional landscapes.

Ludwig Knaus was undoubtedly for many years the most popular painter of Germany. His pictures of the every-day people, generally touched with sentiment, made him not only honoured but beloved. It cannot be denied that even French art was influenced in a measure by his anecdotal painting. There was scarcely an art institution in Europe of which he was not an honorary member. In many, for instance, the Royal Academy, he was the only German member. And these honours were bestowed deservedly, for Knaus was a man who appealed to the heart of the people, as Gustav Freytag did in literature. He was a fine observer, a friend of the human side of social life, who always ennobled even common things in his paintings. This we note in the example of his work

here, a "Jewish Peddler" (No. 1169) — characteristic even if the individual is seen at his best.

Franz Defregger, better known for his Tyrolean scenes, has a bust portrait of a man (No. 1163), of excellent quality. Gabriel Max, so well-known for his compositions of religious meaning, is more realistic when painting animals, of which he is very fond. A "Monkey" (No. 1199) is proof of his great talent as an animal painter.

Among the latest painters whose works are in Room VI, we will notice Emil Jacob Schindler, a Viennese artist who was strongly influenced by the modern French, and little honoured during his lifetime. In his day the old-fashioned style of landscape painting still held control in Vienna. Thus Schindler's work was never esteemed, although now his landscapes, which we find here among all these conventional daubings, are distinctly refreshing, notably so his "Mill near Goisern" (No. 1204).

This same breath of fresh air strikes us in "Spring in the Penzinger Au" (No. 1123), by Robert Russ. Franz Skarbina had his training in Holland, and in his "Christ" (not numbered) shows the influence of Joseph Israels. Hans Gude was more influenced by the Barbizon school, although his two examples, "The Chiemsee" (No. 962), a fine large canvas, and "Fishing by Night

in Norway" (No. 991), have each local colour and individual workmanship.

Some of the best of the modern paintings belonging to the Academy have been placed on exhibition in the Lower Belvedere, which we will view later.

CHAPTER VIII

THE COLLECTION OF THE PRINCE VON LIECHTENSTEIN

When we ascend the broad stairway of the fine old Liechtenstein palace in Vienna, leading to the salons where the paintings are hung, we note a number of large, decorative canvases by late Italian artists and a fine Flemish tapestry which decorate the walls of the entrance halls.

A Madonna seated on the rocks, between St. Joseph and St. Jerome, with angels above playing on musical instruments, is by Giovenone Vercelli. Sebastiano Ricci, a history and portrait painter of the beginning of the 18th century, was employed by the then King of Rome to decorate the summer palace at Schönbrunn, near Vienna, at which time he also made a mythological composition for the Liechtenstein palace, then being built. Another Italian artist of that time, the Bolognese Antonio Franceschini, also has a mythological scene.

Of greater interest is a landscape by Jacques d'Artois, a very prolific painter of Flanders, and

PORTRAIT OF A YOUNG MAN

SANDRO BOTTICELLI

Plate XXXI

Liechtenstein Collection

a friend of van Dyck and of the younger Teniers, who sometimes introduced figures into his landscapes. This picture is painted with great freedom and has fine colouring. The trees are covered with moss and climbing plants, a conceit much favoured by this artist.

The *arazzo,* referred to, is one of the series of tapestries made after the designs by Rubens to illustrate the story of the Roman Consul Decius Mus. It shows "The Consul's Consecration to Death." Three other tapestries of this cycle — "Decius Mus speaks to his Soldiers," "He sends the Lictors Home," "He dies in Battle as Victor" — form the chief wall-decoration of the First Salon. We shall see the designs for these tapestries later on.

This First Salon is devoted principally to plastic art. Antiques, terracottas and majolicas are displayed in rich profusion. We note among these some fine examples of the Della Robbias, a terracotta bust by Antonello Rosselino, profile portraits in marble by Mino da Fiesole, and bronze statuettes by Bertoldo di Giovanni.

The Second Salon is hung with examples of Italian art of the 15th and 16th centuries. We are at once attracted to a full-face bust portrait of a Young Man (Plate XXXI), by Sandro Botticelli. It is a characteristic work in which his sense

for line is fully demonstrated. This was Sandro's strongest passion, to translate into a lineal symphony whatever he saw, sacrificing everything; for his work is never pretty, scarcely ever charming, or even attractive, rarely correct in drawing, and seldom satisfactory in colour, which he only used to accentuate the line.

It is curious to learn from Vasari that Botticelli delighted in jesting, and was a confirmed practical joker, for a vein of deep melancholy runs through his works, which is especially noticeable in his Madonnas, where its presence is in harmony with the subject before him. Thus the "Madonna and Child," which hangs here, has a sad touch in the woman's downcast eyes, and even the Child's look presages sorrow.

Two small pictures, depicting the story of Esther and of Mordecai (on the left wall), thoroughly in Botticelli's spirit, are ascribed by Berenson and Richter to an unknown artist who is styled by these critics Amico di Sandro. These pictures indicate the close relationship of style, but also some distinctive, individual traits which differentiate between the known and the unknown painter. A tondo, with Mary, the Child, angels, and John, is by the pupil and assistant of Ghirlandajo, Sebastiano Mainardi.

A painting hanging on the rear-wall attracts now

our attention. It is the bust portrait of a young woman, backed by the verdure of a heavy pine-tree, with a charming landscape in the distance. Only five known pictures in the world are assigned without dissent to Leonardo da Vinci, and this portrait is one of the paintings attributed to him, around which a controversy of authenticity wages, as around the Belle Ferronière, the Virgin of the Rocks, the Portrait of an Unknown Princess, in the Ambrosian Library, and others. Eminent critics — Morelli, Berenson, Frimmel, Lübke, Brun, Müntz, Frizzoni, Armstrong, Woltmann and Woermann, Crowe and Cavalcaselle, Bode, Burckhardt — are arrayed as stout partisans on one side or the other concerning this picture.

As to the painting we observe that the general impression favours Leonardo's own hand. We find here that same enigmatic, almost sphynxlike expression of countenance, although the lips are slightly tighter-drawn than in any other female head that is authenticated. This gives a vaguely drooping cast over the features which, together with a somewhat indefinite gaze of the eyes with their weary eyelids, suggests that the thoughts behind the blond ringlets are not quite happy. This perplexing, puzzling indefiniteness, that hidden, psychological mystery, is a strong point in favour of Leonardo's hand, for almost every one

of his female heads is a riddle. It possesses also that celebrated *sfumato* of Leonardo — the blending of colours and dissolving of outlines in a vapourous light.

A number of Florentines must have come directly under Leonardo's influence, for all Lombardy was overshadowed by him. Thus the potency of his spell is readily perceived in the "Cross-bearing Christ," by Andrea Solario, even though he was by training as much a Venetian as a Leonardesque Milanese. He has a porcelain finish, and on occasion too much prettiness, and a too long sustained smile; still he is neither lifeless nor stereotyped.

We can never separate from the great Milanese his follower, Andrea del Sarto, who as a youth assiduously copied Leonardo's celebrated cartoons which hung in the Pope's Hall. The half-figure of "John the Baptist" is a fine picture of the young St. John, clad in a skin robe, whose features distinctly recall the beautiful face of Lucrezia del Fede; and we may well believe that she was her husband's model here, as her lineaments are in so many of his compositions. This painting may be compared favourably with the famous St. John in the Pitti Palace.

Andrea's pupil, and afterwards his partner, Franciabigio, has a sombre male portrait of little

attractiveness. His "Madonna with Jesus and John" is of more interest. His special idiosyncracy, which he derived from Andrea, is the overloading of his figures with draperies, so that their dramatic action is hampered and tripped up by this voluminous swathing.

The eccentric Pietro di Cosimo, whose works are exceedingly rare, shows in a small panel, with a Madonna resting under a wilted tree, a highly original and somewhat humourously fantastic treatment, with fine drawing, and brilliant and transparent colouring.

The Florentine school produced an excellent portrait painter also in Angiolo Allori, called il Bronzino, by whom we find, on the wall to the right, a portrait of a young nobleman with a deer. Bronzino's religious compositions were not so good, and decidedly mannered.

The Roman school is ushered in by an old replica of Raphael's "St. John," of the Tribuna in Florence. Raphael's favourite pupil, Polidoro Caldara da Caravaggio, who was intrusted with painting the friezes in the chambers in the Vatican which Raphael himself was decorating, is seen here in two fine compositions. They represent allegories of music, with Apollo and the Muses. These are noteworthy for elegance of drawing and fine colouring. Also the Bolognese Girolamo Marchesi di

Cotignola bears the Raphael signet, as seen in a tondo of the Holy Family.

Almost archaic in his precise hardness was the early Ferrarese Cosimo Tura, the man from whom were to descend both Raphael and Correggio. Yet nothing could be more opposed to Raphael's noble grace, or the ecstatic sensuousness of Correggio than the style of their forerunner. His figures are of flint, as haughty and immobile as Pharaos, or as convulsed with suppressed energy as the gnarled knots in the olive-tree. Their faces are seldom lit up with tenderness, and their smiles are apt to turn into grimaces, their hands are claw-like. Still we find a sculpturesque solidity in the half-length of St. Clara, in the habit of a Franciscan nun.

Marco Zoppo, who followed his steps, was the last of the old Bolognese painters. His style, however, is considerably toned down from Tura's grotesques, as is to be noted in his "Ecce Homo," a little panel allied to Primitif tradition. Zoppo's works are very rare.

Benvenuto Tisi de Garafalo was far more prolific. He was a characteristic Ferrarese, especially in colour and in general delicacy of execution. A "St. Christopher," in a beautiful landscape, is a representative example.

To Piero della Francesca, the master of Pietro Perugino and Lucca Signorelli, may be ascribed two

single figures on gold background, which must have been wings of an altarpiece. They represent saints in the usual habits of a monk and a nun. The technical excellences of good drawing, solid modelling, and the broad massing of the shadows are characteristic of Piero's painting. Marco Palmezzano, a pupil of Melozzo da Forli, painted "Sts. Jerome and Francis," with all the ruggedness of his style, even to the dry, rocky landscape background.

Francesco Francia may be called the founder of the renascent Bolognese school, for he endeavoured to reconcile the pious traditions of the middle-ages with the advance that had been made in the domain of the purely picturesque. His style is midway between the perfect simplicity and fervour which permeate the works of Giotto's followers and that pagan elegance which later became the principal means of expression. He combined the technical perfection of a later age with the Christian motives which had so largely influenced the first efforts of Italian art.

An excellent example of his portrait work is found here in the bust portrait of a clean-shaven man, with a red cap. A picturesque landscape with valley, stream and buildings is seen through the window behind him. The portrait is admirable, even impressive in its simplicity and directness, the

closeness of the modelling, and its excellent colouring.

The Venetian school commenced its colourful course with the introduction of oil painting into Italy; and that member of the south Italian family of artists, the Antoni, who was called Antonello da Messina, gave the impetus by introducing the new process. The strong influence of van Eyck, with whom he studied, is easily detected in Antonello's finely pencilled miniature likeness of a man and his wife. It is brightly coloured and delicately drawn.

A pupil of Giovanni Bellini, Giovanni Mansuetti, painted a scene depicting the attack of the heathen at Alexandria upon St. Marc. The details of costume, and the sensuous, pictorial effects for which the school became famous are prominent here; but the colours are somewhat too loud and variegated to give unalloyed pleasure.

A much weaker follower of Bellini was Antonio Tisoio, whose "Madonna with Saints" shows an unsuccessful effort to imitate the master.

An early work by Titian, of the time of the Gypsy Madonna, which we saw in the Imperial Museum, is a presentation of the Madonna and Child, with John the Baptist and St. Catharine holding the martyr's palm. The composition is not cohesive, since the picture is divided in half by a

straight hanging curtain before which the Madonna is seated holding the Child, while John and the charmingly painted Catharine, seen in profile, have the sky for background. The picture glows with colour, and the Madonna group is one of the finest and most naturalistic of Titian's brush.

Paris Bordone, influenced by Giorgione, is represented by an excellent portrait of a full-bearded man, dressed in a black gown bordered with fur. The flesh colour is rosy, and Bordone's peculiar small and broken folds of the dress are characteristic.

The provincialism of Bernardino Licinio, called il Pordenone, is seen in the portrait of a man in bright, but somewhat flat colours. This Friuli painter had great talent, which was developed by his later residence in Venice; but he never attained to significant force, and always showed the want of taste, which is the indelible stamp of provincialism.

Another provincial who sought salvation in Venice was Alessandro Bonvicino, called Moretto, of Brescia. Two paintings here indicate his style. The better of the two is the St. Jerome doing penance in the desert, here shown by a highly idealistic landscape, full of poetic conception. The other picture presents the Madonna, offering the Child to be worshipped by the aged St. Jerome. Both

paintings have a soft, silvery, shimmering tone, as of a twilight grey, simplicity of expression and largeness of design.

Moretto's pupil, Giambattista Moroni of Bergamo, must be judged as a portrait painter pure and simple, and as such must be ranked among the highest. His bust portrait of an ecclesiastic is of a man interestingly himself.

Giovanni Girolamo Savoldo, called Bresciano, is here better represented than in the Imperial Museum. He kept Giorgione and Titian for his models, both in colour and chiaroscuro. A "St. George" is the figure of a young man, seated, leaning against a wall. The light-reflections from his steel harness play harmoniously with the colour scheme of his reddish jacket and olive green mantle. A beautiful landscape in evening glow stretches in the distance.

Above the door hangs a sacred composition by Savoldo. Against a background of heavy, woolly clouds we see the figure of the God-father, holding the body of the Son over the grave. It is an impressive scene full of grandeur and pathos.

Two later men, really belonging in the next Salon, are Joseph Ribera and Guercino da Cento. Joseph Ribera, called lo Spagnoletto (the little Spaniard), had come from Valencia to Naples, and studied the works of Raphael and Annibale Carracci, and those

of Correggio at Parma. When he returned to Naples he became greatly impressed with the exaggerated style of Caravaggio. A "St. Jerome" indicates this later influence.

A large painting by Guercino hangs at the window wall in a very bad light. It represents "The Offering of Isaac," and is in the manner of the Carracci, rich in colour with strong shadows, which style places the work in his first period, for later he partook more of Guido Reni's silvery manner. The picture has the characteristic, by which Guercino may be readily recognised, of the figures being lighted from the top.

The Third Salon contains the later Italians. Domenico Tintoretto is signed to the portrait of a man of thirty-four, with his son. Some hold this to be a self-portrait of the artist. It merely recalls the *facture* of the greater Tintoretto, Jacopo.

Labelled as by Correggio, but already by Waagen ascribed to Giulio Cesare Procaccini, is an excellent painting of Venus, guarding the sleeping Cupid, and attended by two putti. There is an attempt here to combine the vigour of Tintoretto with the grace of Correggio.

One of the most widely known productions of Michelangelo da Caravaggio, the "Zither Player," is found here. Its greatest claim for attention is its uniqueness among the works of Caravaggio.

There is charm and grace and harmonious colour in this yellow-gowned girl, seated on a red pillowed settee, before a table on which her violin and music sheets are scattered. It must be an early work for it is painted still with Raphaelesque idealism by a man who was the first to upset the traditions of grace by an almost brutal assault of naturalism. He preached a return to nature, but chose in his later years, with evident gusto, violent episodes of life, murders, quarrels, tavern scenes, adventures of gypsies and vagabonds, types of the street and of the prison. The artificial light seen in his later pictures is the result of his habit of painting in a dark studio, lighted by a trap-door in the roof, by which he obtained striking effects of colour and relief.

A few further works by Guercino lead us to a fellow-follower of the school of the Carracci, Domenichino. His half-figure of a woman is in the academic-eclectic style of the Bolognese school, then prevalent. There are also several works by the prolific decorator-artist Guido Reni. Of Sassoferrato, the best painter of the 17th century Roman school, we find a "Mater Dolorosa." Its palpable imitation of Raphael's Florentine manner, oversweetened to insipidity, points the direction in which even the best was tending.

When Italian art had deeply fallen into deca-

dence, the golden age of art burst forth in the north. Its brilliancy makes the Fourth Salon significant after the mannerism of the late Italians.

The famous Decius Mus cycle, by Rubens, is found here. In 1617 some Genoese merchants ordered from the great Flemish master designs for six scenes from the life of the Roman Consul, to be woven on the Brussels looms. In these scenes Rubens followed the story of the war with the Samnites as told by Livius.

The Consul Decius Mus tells his centurions of a dream which announced to him that the army whose leader should fall in battle would be victorious. The priests discover in their divinations of the entrails of sacrificial animals that Decius should be the victim. With his toga covering his head the Consul consecrates himself to his fate. Before the battle he sends the Lictors home, and they depart with many lamentations. The Consul turns his wavering columns from apparent defeat to victory, but himself sinks, pierced by a lance, from his rearing horse. After a long search among the heaps of slain his body is at last found, and receives mortuary honours on the battlefield. The last scene shows the Second Consul as he holds the funeral oration, and points to the hero's remains on the purple-covered bier.

The whole series is a superb example of the

master's marvellous talent to depict imposing groups, rich garments, noble personages, brilliant lights, and iridescent colours in regal magnificence. Although these designs were admittedly executed by the master's pupils — notably did van Dyck work on several — the entire conception and composition are the master's own invention.

Several large mythological scenes by Franceschini, and a copy of van Dyck's "Venus and Vulcan," of the Imperial Museum, complete the wall decoration of this magnificent apartment.

The Fifth Salon is almost exclusively devoted to works by Anton van Dyck, with one notable exception — a work by one far greater than he.

Van Dyck is represented here in every manner of his productive power, as fully as we saw it in the Imperial Museum. Foremost stands that magnificent "Portrait of Maria Luisa van Tassis" (Plate XXXII), one of the finest female portraits we have by van Dyck. It was manifestly painted in his Antwerp period, after 1625, when he returned from his four years' stay in Italy, and before he left for England in 1632. This was decidedly the best period in the artist's career, when he had reaped the full fruits of his study of the Italian masters, and before his excessive facility and his desire to please the Court at Whitehall made him lose the little sincerity he ever possessed.

PORTRAIT OF MARIA LUISA VAN TASSIS

VAN DYCK

Plate XXXII

Liechtenstein Collection

Maria Luisa van Tassis, the daughter of a patrician Antwerp family, is here clothed in a magnificent costume of black velvet, filmy cambric, and precious point-lace, and carries a huge fan of ostrich feathers. A heavy string of bright pearls circles her throat and hangs over her bosom. All this, and perhaps with still greater art of delicate skill, we see in the later portraits of his English period. But what is lacking there we find here — more character in pose and features. Scarcely ever do we see in van Dyck's portraits such an animated, roguish look in the eyes and playing around the mouth. The golden tone points also to this middle period.

Another portrait has become famous as of Wallenstein when thirty-two years old. He is dressed in a dark velvet costume, with a collaret of delicate lace setting off the strong features. The wrist of the hand rests upon the hilt of a rapier. These hands, like the one visible in the Tassis portrait, are as delicate and beautifully modelled as in the portraits of his English period. The old explanation of the care van Dyck gave to these hands, because they paid the price, may have been only a rival's quip.

The portraits of a man, and of his wife, have the aristocratic touch of his later years; while the portraits of an elderly couple are of his earlier

Rubens period. A young couple, elaborately dressed, before a red drapery, are again of the middle period, as is the knee-piece of a lady. Of the same years came a fine portrait of a cleric, attached to the Tassis family; and also an old man, seated in an arm-chair.

Van Dyck's "St. Jerome," found here, has variants in Dresden, Stockholm, and Madrid. It is not a pleasing composition, although the master's touch is manifest. A "Madonna" is an old copy after an original by van Dyck, now in Dulwich House, in England. Another copy, hanging near, is one of those which Rubens made while in Italy. It is after the "Burial of Christ," by Caravaggio, which is now in the Vatican. A large "Lamentation of Christ," bearing van Dyck's name, is not by his own hand, but manifestly a studio work by his pupils.

But the painting which imperiously arrests the attention of the spectator, and which proves the greater master, is the magnificent full-length "Portrait of Willem van Huythuysen," patrician of Haarlem, by Frans Hals (Plate XXXIII). This proud and lifelike figure stands before us in an embroidered black silk costume. His broad-brimmed hat sets well back from the forehead, leaving the strong features clear and unshaded. His left hand rests on his hip, his right, over

PORTRAIT OF WILLEM VAN HUYTHUYSEN

FRANS HALS

Plate XXXIII

Liechtenstein Collection

which his cloak is thrown, rests on a long sword. The background is a rich red curtain, and in the distance we have a glimpse of the park adjoining the noble mansion. Roses lie scattered on the floor. The face expresses manly vigour and dignified self-consciousness. The whole effect of this wonderful composition with its rich but delicate colouring, light-grey in tone, is thoroughly artistic. There are so many fine points about this portrait that it is hard to leave it. Its tremendous spirit of vivacity, its ease, dash, fluency, bravura, its wonderful freedom and looseness of touch, make it one of the artist's greatest masterpieces. There is no portrait painter who has surpassed Frans Hals, and only one who has equalled him — Velasquez; these two, so different in technique, so alike in masterful dominion over the brush.

The Sixth Salon contains a number of important canvases, from among which we will first mark several fine examples of Rubens. "The Sons of Rubens" is a famous double portrait. The arrangement is natural and charmingly easy. Albert, the elder boy, stands with his arm resting around the shoulders of Nicholas, who is interested in playing with a captive goldfinch. The bright costume of the younger boy — grey breeches, a blue slashed jacket with yellow satin puffs and ribbons — comes out harmoniously against the black costume, slashed

with white satin, worn by Albert. It is a group painted with animation and love, entirely by the master's own hand. A replica or studio copy of this group, with some changes in the colours, is found in the Dresden Museum.

Of next importance is the large mythological composition of the "Finding of the Boy Erechtonyos by the Daughter of Kekrops," which may be considered a paraphrase on the biblical story of the finding of Moses by Pharaoh's daughter. It is a magnificent performance in nude painting and dramatic composing, with that long serpentine sweep and those graceful curves by which the master is known. In the same style is a large sketch, apparently for a ceiling painting, of the "Entrance of Psyche into Olympus," and her betrothal to Cupid.

A souvenir of the time Rubens spent in Italy is shown by a variation on Titian's "Toilet of Venus," which is now in the Hermitage. There is magnificent morbidezza in the nude figure seated with her back to the spectator. The face is seen in profile, and reflected full-face in a mirror which a cupid holds up before her. The head of a negro serving woman serves to enhance the superb colour contrasts.

The portrait of Jan Vermoelen, the commander of the Spanish fleet in the Netherlands, is a more

sober painting than we are accustomed to find from this master with the exuberant fancy. It is, nevertheless, a piece of solid painting of great breadth of treatment, with dignity of pose, and nervous force. A sketchy head of a middle-aged man is thought to be a likeness of Rombouts, a friend of Rubens, and a painter of the second rank. Of great charm is a little child's head, such as appear so frequently as cupids in his large compositions. It is manifestly a portrait, probably of one of his own children in infancy.

The story of two sketches for allegorical compositions is of interest. After Rubens had completed the Marie de Medicis cycle which now adorns the Louvre, the Queen commissioned Rubens to paint a like series to glorify her husband, Henry IV. Owing to political changes in France this project never came to fruition; but two designs had already been made, which after some vicissitudes found their way to the Liechtenstein Gallery. In one of these paintings we see Henry IV, surrounded by Minerva and allegorical figures; the other one presents him as the hero of the siege of Courtray. If completed, the cycle would undoubtedly have rivalled the one in the Louvre, judging by the fecundity of imagination and wealth of colour of these two sketches.

One of the best paintings of the later years of

Rubens is a superb "Ascension of Mary." The composition is not divided to indicate the separation between earthly and heavenly theme, as we see it so often with Titian and others, but is carried gradually upward from the group of apostles and women, kneeling and standing below, through the etherealised figure of the Virgin, supported and surrounded by lovely putti, on to the lighter glow of nimbus and vanishing angelwings. Some of the figures are incontestably among the best that Rubens has ever created. The figure of the Virgin is admirable in its almost dissolving lightness and purity; the characterisation of the figures below is vivid, expressing anguish at parting, marvelling and amazement, and also gratified confidence in a glorification which was anticipated. The colouring is somewhat more restrained and refined than was his wont — for which the subject may well be held accountable.

A further number of portraits by van Dyck are also found in this room. The most pompous is a portrait of the Count Johan van Nassau, but the more attractive is the portrait of the widow of the Stadholder, the Infanta Isabella. Of the many replicas in existence, this one seems to be the best — as it is surely by van Dyck's own hand.

A number of works by pupils and followers of Rubens fill in the spaces between the masterpieces.

THE GLUTTON

JACOB JORDAENS

Plate XXXIV

Liechtenstein Collection

Of greatest interest among these is an example of Jacob Jordaens, the man who came nearest to Rubens in colour and technique, but with a tremendous difference in breeding and spirit. Where Rubens with all his voluptuous abandon is still the aristocrat at heart, Jordaens always shows a lower taste, a coarser spirit. The work before us, "The Glutton" (Plate XXXIV), is most characteristic.

The greatest paintings in this Salon are five portraits by Rembrandt. The superb technique of the master — in one canvas his luminous thinness, in others where the loaded brush is used with extraordinary vigour and bravura — makes these productions stand decisively apart from the common stream of art. His individuality is so imperious, self-sufficing and all-transforming that even the masterworks of other men must suffer momentary eclipse before this artistic Prometheus who stole the celestial fire.

The "Self-portrait with the Feather Bonnet" is one of the famous works of his first period, painted in 1635. The frank and generous execution, the soft, warm light, the sober colour, the transparent shadows, are all in exquisite harmony. Greater aggressiveness of personality is found in the two bust portraits of the next year. The one presents a youthful man, dressed as an officer. His keen, piercing eyes look with startling vividness out of

a somewhat pale face that is framed with a wealth of curling black hair. The other picture is a portrait of the officer's wife, richly dressed in brown, with a gold-embroidered stomacher. On her chestnut hair rests a little circle of pearls to which a long blue feather is attached. Pearls are in her ears and around her neck and wrist.

"Few of Rembrandt's works," writes Dr. Bode, "even those painted during his best period, represent the charm of woman so alluringly as this portrait of a lady, whose radiantly fair complexion shines out from its framework of luxuriant hair, and is offset by a rich and superbly painted costume. Few of his portraits are so striking in their personality, and are at the same time so essentially feminine. In this picture Rembrandt shows himself the peer of Rubens as a painter of voluptuous beauty."

Another early work, thinly painted, is the portrait of Rembrandt's sister, Lysbeth, of 1632. She is a blooming, blonde young girl, without any startling marks of female beauty, but withal attractive by her spontaneous ingenuity. The face is entirely in the light, almost without shadows, but lifelike and fresh in colour, while the rest of the figure is in half-shadow. The whole portrait is finished with extreme care, and without that freedom in the treatment which is seen later; the

handling being precise and without that quality of suggestiveness which distinguishes so much of Rembrandt's work. The same model must have served for "The Bride Dressing," painted in 1637. There is more "kneading of the paint" here, without destroying the purity and value of tones.

A portrait of the master, painted in 1656, that bears the stamp of stress of circumstances and sadness of heart, was supposed to be painted by himself, but on Dr. Bode's suggestion we must rather regard it as a work of Rembrandt's last pupil, Aert van Gelder. A "Diana with Endymion" is also erroneously marked with Rembrandt's name. It is manifestly the work of Govert Flinck, one of Rembrandt's pupils whose facile imitation of the master has led to many false attributions.

Among several other portraits by painters of the second rank we must single out an excellent knee-piece of a young man by Thomas de Keyzer, who holds the peculiar position of first having aroused Rembrandt to the possibilities of portraiture, and who afterwards himself adopted several of the great master's characteristics. His warm colouring and truthful characterisation developed gradually, his colour at the last approaching Rembrandt's. A portrait of Gerard Dou is by Dou's talented pupil Godfried Schalcken, best known for his compositions with candle- and lamp-light.

In the Seventh Salon we find a few more of the Dutch portrait painters. An early master was Dirk Barendszen, who had profited much by the study of Titian. At first he devoted himself to sacred art, but he attained greater renown as a portrait painter, being considered one of the best of his time. A vivid likeness of the stern features of Holland's great Pensionary, Johan van Oldenbarnevelt, is found here. There is also a charming girl's profile by Jan Lievens who, although a pupil of Rembrandt, fell soon under van Dyck's influence when he visited England.

The first great portrait painter of Holland was Antonis Mor, who formed himself in his native Utrecht under Jan van Scorel, and afterwards visited Italy and Spain. Although much impressed with Titian's work he developed an individual style in portraiture. While in his early work there is to be seen the dry, angular method of his Utrecht teacher, he emancipated himself completely, and his later portraits excel in warm colour and roundness of form, as we have already remarked in his example in the Academy. Here we find it equally noticeable in a "Portrait of a Man," with a blond beard.

But the majority of the paintings in this Salon are again of the Flemish school. Two large organ-wings show on the outside grisaille paintings of

musical angels, with single figures on the inside. These, for no reason whatever, have been ascribed to Hanneman, but, according to Bode, must be considered as indubitable early works of Rubens, painted immediately after his first return from Italy.

A large composition, "Ajax and Cassandra in the Temple," is of the great Fleming's invention, but executed by van Dyck and other pupils, possibly with some finishing touches by the master himself. A portrait of Gaspar de Crayer, the painter, is by van Dyck, but not one of his best works. Portraits of a man and of a woman are excellent examples of the Fleming Pourbus, Frans the Elder; while a portrait by Erasmus Quellinus shows the influence of his master Rubens in the ruddy tones. We note further a "Raising of Lazarus," by Marten de Vos; a "Denial by Peter," by Theodoor Rombouts, who graphically portrays the soldiers' guardroom where the serving-maid lays her charge against the apostle; and works by Berchem, Sandrart, Seybold, and Lebrun.

By a circular stairway we ascend now to the upper floor, where a series of nine rooms contain the larger number of the paintings of the Liechtenstein collection, but generally of smaller size. Several masterpieces will greet us. There is no orderly classification, and we are compelled to follow the

walls to prevent the confused wandering that would result if we should attempt to search for examples of various schools.

The First Room contains several beautiful tapestries, as well as a number of paintings. A small, but very characteristic Guercino has a "St. Jerome," struck to earth by the sound of Gabriel's trumpet. A large "Burial of Christ" is ascribed to Battista Farinato, called Zelotti, who worked with Paolo Veronese, but did not display his teacher's grandeur of conception. An excellent little panel of the "Appearance of the Angel to Abraham" is not, as labelled, by Domenico Tiepolo, but by his more renowned father, Giovanni Battista, the last great name in the illustrious roll of Venetian painting. A "Christ on the Mount of Olives" is by a weak follower of Tiepolo. "Apollo and the Muses" is the work of Frans Francken, the Younger, who was a member of a large Flemish family of artists of the 17th century, and who copied the great Venetian painters with utmost dexterity.

The Second Room contains a magnificent collection of Oriental porcelains. On the walls we find several Venetian canal scenes, by Antonio Canale, and two landscapes by Bernardo Belotto, called Canaletto, painted by this artist while on his visit to Saxony. They are views of Königstein and Pirna. Some Venetian scenes that go

THE COOK

CHARDIN

Plate xxxv

Liechtenstein Collection

here under Canaletto's name are from the freer brush of Guardi.

Surrounded by these Venetians is an interesting "Holy Family on the Flight to Egypt," by Nicolas Poussin, the one French old master who was pervaded by the classic spirit. Despite his early training under transalpine influences he was the first to drop Italian leadingstrings, and his work commenced to present very thoroughly French qualities in which the artistic dominates the poetic, and individual style quite outshines idealistic suggestiveness.

The Third Room is filled with a diversity of works of various schools. That painter of original force and flavour who appeared in the midst of the *mignardise* of Louis Quinze painting was Jean Battiste Chardin, whose cooks and chambermaids are as natural as those a Dutchman would have painted. Four examples of this master, who visualised the philosophy of Diderot and his doctrines of humanity by becoming the graphic historian of the *petite bourgeoisie,* are found as we enter the room. "The Cook" (Plate XXXV), as well as "The Breakfast," excel in that æsthetic quality which is combined with the genuineness and the accent of the artist's preoccupation with his subject.

These four Chardins surround a magnificent southern landscape by the 17th century J. F. Millet.

It is in the sumptuous style of that early landscape school founded by Poussin and Claude, and before it had succumbed to the heaviness of the later Roman and Naples painters. A second landscape with ruins, also by Millet, has more of the dark accents of Salvator Rosa.

We may be surprised to find here two English portraits. One is a bust portrait of a young man, by Thomas Gainsborough, in which the delicate lineaments of the face are given with his wonted artistic finesse. As a pendant hangs a woman's portrait by the American-born John Singleton Copley, who spent many of his working years in London, and painted thoroughly in the matter-of-fact manner of his period.

After glancing at a characteristic cavalry combat by Jacques Courtois Bourguignon, we come to a number of Dutch landscapes. The first in order is one by Herman Saftleven, a scholar of van Goyen's studio, who painted agreeable little river views with a fine brush in a golden brown tone. His art, though conventional, is delightful in its way. Jan Vermeer van Haarlem was partial to sea pieces, but is here represented by a large river view, with a good sky, and clear, transparent water. Aert van der Neer, without recognition during his life and dying very poor, was a meritorious artist with an individual style, easily recognised. In his

village views by moonlight, of which we find here an excellent example, he depicted the silvery reflections with the same facility shown in the ruddy glow of his conflagrations by night.

The marine painter Simon de Vlieger, whom we have met in the Academy, has here an unusual wood-interior, in rich brown tones. A landscape, with oaks near a quiet pond, by Meindert Hobbema, is not as impressive as we generally find the work of this great master. A few Flemish landscapes, the best of which are by Jan Wildens, show how far superior the Dutch landscape painters were to their Southern brethren.

A little gem that sparkles in this room is a "Seamstress," by Nicolaas Maes. It is of his middle period, before he became Frenchified, and is painted in the time of his famous old women at the spinning-wheel, of the Ryksmuseum. In the work of this period he unites subtlety of chiaroscuro, vigorous colour, and great mastery in handling, with that true finish which never becomes trivial. Still another little panel of the Dutch genre painters must not be passed by. It is by Quiryn Brekelenkam, and shows us a little shop where an old woman is selling vegetables to a young housewife whose child holds tightly to its mother's apron. Although this artist can by no means be ranked with his master van Ostade, he had still a fair eye for the visible world,

and a significant manner of portraying what he saw.

The Fourth Room is given entirely to the 17th century Dutchmen, with a few Flemings added. The first striking work is the portrait of a black-gowned, aristocratic looking lady, seated in an arm-chair, which is by Hendrik Gerritsz. Pot, who in his single figures affected Rembrandt's manner, while his small group paintings are more after Hals, in their diffused light and tonal colours.

Gerard Dou's most gifted pupil was Frans van Mieris, whose small-sized panels have a distinct note of refinement. His example of a "Lady playing the Harp" displays that vivacity of colour and exquisite technical quality which made him one of the most popular of his contemporaneous brethren of the brush. His characteristic attention to the drawing and expression of the hands may be studied here.

Two examples are to be noted by that inimitable farcical philosopher Jan Steen. In the one he holds up to ridicule a scene which might be taken from one of Molière's comedies. An old duenna hands a love-letter to a young woman from her elderly swain. The expressions of the faces are comical in their lucidity of purpose. The other picture is one of his chapters dedicated to Bacchus — the interior of a tavern where men are drinking and carousing. Jan Steen was Holland's realistic poet-

painter of boisterous comedy and satirical farce. He must not, of course, be measured by the standards that prevail to-day, but in an age and among people the reverse of prudish, he held the mirror up to nature; and, far from extolling the human weaknesses he loved to depict, his scenes have always at bottom a moral significance.

Among the gay crowd that gathered in the Haarlem studio of the jolly Frans Hals was Jan Miense Molenaer, of whom we find here a Twelfth Night festivity. It is a droll frolic, exuberantly animated, somewhat reminiscent of a like scene, depicted by Jordaens, which we saw in the Imperial Museum. In the same spirit of gay abandon is the concert by three peasants, from the brush of the younger Teniers.

The wall before which we stand has also a few landscapes. An Italian scene, in which a stronghold built on the border of a lake forms the keynote, is by Jan Asselyn, better known for his fine portraits of the denizens of the farm yard, fowls and poultry. These rare landscapes are the product of his sojourn in the south-land. A typical cabinet piece is by Cornelis van Poelenburgh, who depicts a satyr and a nymph, in an Elsheimer landscape-setting. It is dainty, beautiful in line, clear and tender in light-effect. More spirited is the "Cavalry Attack," by Philip Wouwerman, in which the land-

scape forms a striking part in the composition. The foliage is verdant and clear, and the light-effect peculiarly charming. Since Wouwerman spent all his life in his native Haarlem we may presume that his landscape setting, often so foreign to the Dutch flats, was copied from the work of artists who had travelled farther afield.

A winter landscape is from the brush of Raphael Camphuyzen, who generally painted moonlight subjects in the style of van der Neer. His pictures are exceedingly rare, not a single one being found in any of the Netherland galleries. A typical Dutch landscape, with meadows and canals, is by Salomo van Ruysdael, Jacob's uncle. It is a middle-period picture, for it indicates greater firmness of hand and strength in colour than when he was still under the influence of his master Esaias van de Velde. He evidently tried to emulate his renowned nephew, in which he became quite successful.

The glowing painter of Dutch landscapes was the sunny-hearted Aelbert Cuyp. His talent was many-sided. The cattle he placed on the sward raised him to foremost rank among animal painters. The still-lives which he produced in early years show a refinement, a feeling for texture and colour, which places him above any of the artists who devoted themselves exclusively to such themes. But he excelled in landscape, with such simplicity, such lack

of pretention or effort, such happy, unstudied combinations of arrangement, that he may well be called one of the greatest landscape painters of the golden age. His forte was his feeling for sun-light, which does not play hide-and-seek in light and shade, but fairly bathes his scenes in golden glow. The example before us shows a stream, with sailboats, with an atmospheric effect of a hazy morning and a summer sky reflecting in the expanse of water.

We find still another example of the younger Teniers in the corner. This is one of his famous "Temptations of St. Anthony," a favourite subject with the artist, and one which he treated with intense humour. Turning the corner we find on the rear-wall of this chamber a few more examples of Teniers' spirited brush — the interior of a peasant-inn, a couple of way-side travellers, and a harvest scene. The qualities which most attract us in these works are his picturesque arrangement, delicately balanced, the exquisite harmony of his colouring, and that light and sparkling touch in which the separate strokes of the brush are left unbroken.

By Adriaen Brouwer we find two little oval panels with his favourite types, of a drinker and of a smoker.

His northern confrère, and fellow-pupil in the studio of Hals, Adriaen van Ostade, was a superior artist. Especially do his two examples before us,

both tavern interiors, declare a more learned talent. The humourous mise-en-scène is a natural, artless portrayal of life with no overstrained action. We see how cleverly he used to juggle his paint in melting colours. The deft application of light-effect points to the period after van Ostade had come under Rembrandt's influence, when also the cool tone changed to a deeper, golden brown.

A follower of Brouwer was Joost van Craesbeeck, whose work is exceedingly rare. His capital humour borders somewhat on the burlesque in the two examples before us.

It seems rather incongruous to see among these scenes of slightly coarse conception and broad intent the over-refined work of Schalcken and of Eglon van der Neer. Two portraits by Godfried Schalcken show how much less successful he was in these than in his candle-light genre. Although well-drawn, the smooth, polished surface is unpleasant, and the labour bestowed upon these works too obvious. Eglon Hendrik van der Neer, the son of the landscape painter Aert, tried to imitate Gerard Terborch, in which he failed ignominiously. The lady at breakfast, dressed in reddish white silk, is typical of his misdirected efforts. A silvery moonlight landscape by his father, which hangs next, has poetic flavour and sincere workmanship.

A few more Flemish pictures of secondary im-

portance complete this wall. A small landscape with a hundred finical figures, and a village street with passing crowds, are by the younger Jan Baptist Breughel. Equally miniaturelike is the work of Lukas van Valckenborch and of Lukas van Uden. In the centre of this wall hangs a portrait of Prince Johann Wenzel von Liechtenstein, whose connoisseurship established the best part of this collection. It is by Johann von Lampi.

On the next wall we find a few masterpieces among much of far less importance. Roelant Savery, although born in Flanders, spent his best working years in Utrecht, after 1613. He was inspired by the Tyroler Alps, of which we find here an example, somewhat cold and artificial. Another landscape, by J. B. Breughel, is in the manner of the one we have already seen. This brings us to a curious work of Abraham Teniers, who tried to imitate one of his father's ape-pictures.

Of supreme importance is a landscape by Esaias van de Velde, the founder of the Haarlem landscape school, who helped to rescue the native school from the exotic, garish Italian influences. This "Deer-hunt in the Forest" has a setting of large expression and outdoors feeling. An early work of Jan van Goyen, a winterscape, with skaters enjoying themselves on the ice, is equally replete with native atmosphere. A magnificent cattlepiece is from the

brush of Aelbert Cuyp, where the naturalness of the figures, both of the animals and of the herder's family, vies with the marvellous luminosity of the sunny clouds to construct a scene of unsurpassed rustic charm.

It is a far cry from these sincere and serious works of the great landscape painters to the work of Adriaen van der Werff, whose artistry at the end of this glorious century spelled the decadence and death of Dutch art. His "Lamentation of Christ," with its cold, porcelainlike colour and mechanical finish, is in perfect accord with the smooth, decorative, "namby-pamby" art in which he revelled. His style was as vicious and conventional as Carlo Dolci's was in Italy.

The Fifth Chamber, also, contains a mixture of good, bad and indifferent. The most noteworthy of these paintings shine clearly among the lesser lights. A spirited "Horsefair," by the younger Teniers, is characteristic and of his best work. It must have been painted between 1640 and 1644, when he attained that luminous, golden tone, and careful and precise execution which is the most prized of all his work. A large cavalry combat, by Philip Wouwerman, is the very antithesis to this horsefair, and yet the two display the excellence of diverging tendencies. Egbert van der Poel was an imitator of Aert van der Neer's conflagration scenes,

and Hendrik van Balen aped Rubens in a composition depicting a sacrifice to Greek deities, in which many figures are grouped. Two large flowerpieces by Jan van Huysum, with their light backgrounds, have a showy character.

On the long wall of this room we find two beautiful bouquets by Rachel Ruysch, whose tasteful simplicity and harmonious colouring accords her a higher artistic standing, although she was less popular in her day than van Huysum. The best works on this wall are two strong and characteristic products of Allert van Everdingen, and of Meindert Hobbema. The fir forest with cascading rapids is one of those scenes which Allert sketched so assiduously in Norway. The young artist's passion, as displayed here, is profoundly impressive. Meindert Hobbema's favourite subject was a wooded dell with a pool of water, such as we see here. The portrayal is simple and yet most poetic, with the casual flicker and flash of a bright sunbeam.

In the next Room is found an interesting early work by Jan van Goyen, still in the tight manner acquired in his schooling with Esaias van de Velde. This has led to the attribution of this painting to Aelbert Cuyp, which is a palpable error. It is a beautiful picture of the estuary of a river, with a castle near the shore.

By Aelbert's father, Jacob Gerritsz. Cuyp, is a

barn interior where soldiers are quartered. The remarkable fidelity and naturalism of the Dutch genre school is eminently displayed. The droll humour of Adriaen van Ostade signalises a "Peasant-dance"; while the rare Jan Vermeer van Haarlem is represented by a wide stretch of flat country, domed by a magnificent sky-effect. A delicate "Finding of Moses" is by Cornelis van Poelenburg, and the half-figure of a girl is by Jacob Toorenvliet, whose devoted study of Raphael is clearly perceptible. Rembrandt's closest imitator, Gerbrandt van den Eeckhout, has a typical scene of an old king, seated at table, no longer able to enjoy the food which a kneeling servant offers him. In melancholy mood he stares before him, feeling, as it were, the approach of the angel of Death, who appears in the dark shadows behind him. On the rear wall we find a few excellent conversation pieces by Dirk Hals and by Pieter Codde. Two cavaliers and a maiden playing backgammon are pictured by Hals. Codde, with as fine a colour but greater minuteness, has two graceful assemblies. The centre of this wall is occupied by a portrait of Prince Adam Wenzel von Liechtenstein, in magnificent court-costume. It is by the Frenchman Hyacinthe Rigaud, the typical painter of the pompous age of Louis XIV.

The last wall has still other fine examples of the

PORTRAIT OF A MAN

HEINRICH ALDEGREVER

Plate XXXVI

Liechtenstein Collection

Dutch landscape and marine painters. The many-sided Adriaen van de Velde is here represented by a landscape with deer, in which the artist's sense of colour and tone, as well as his delicacy of form and outline, are greatly to be admired. He shows a wonderful subtlety in the gradation of almost neutral hues. A landscape, in which the architectural painter Jan van der Heyden placed a castle, is of equal distinction. Jan Hackaert was formed in Germany and Italy, as indicated by a valley view, which breathes a southern atmosphere. Later he was purer in native inspiration.

One of the greatest of the Haarlem school of landscape painters was Jan Wynants, who showed originality in the selection of his subjects. He favoured open scenery, as seen in a large river view here, with a sky of summer blue, broken by illuminated cloud masses.

A magnificent marine, with sailing craft on the choppy waves, cannot with certainty be ascribed to any master. Porcellis, Willem van de Velde, Simon de Vlieger, even Rembrandt, have been suggested. The first named has a signed painting in the Schönborn collection which is very similar in character and it is most plausible to ascribe this unknown work to him. The sky, especially, is of a fine and strong quality. A landscape by Jacob van Ruisdael still makes us pause. It is the only example of this

painter in this collection, but a masterpiece. A brook dashes over rocks and stones through the forest, its lonesomeness being relieved by the human element of a woman and child crossing the little bridge in the foreground to meet the woodchopper as he returns homeward.

The following chamber contains earlier work. First we note a number of the old-German artists. An exceedingly rare work by the famous etcher Heinrich Aldegrever is the "Portrait of a Man" (Plate XXXVI), the only work by this artist in Vienna. It is a square-blocked composition, with a conventional landscape background. The artist's monogram is engraved on the leaflet suspended from the branch in the upper-left corner. Somewhat earlier was Bernhard Strigel, by whom we find two bust portraits, pendants. This early master was at his best in portraiture; his figure compositions, of which the Germanic Museum in Nuremberg has several, are somewhat awkward and provincial.

Another rarely occurring master was Hans Mülich, a Munich artist, who for a time was court-painter to Duke Albert V of Bavaria. His portrait of a man, found here, is in the manner of the Bolognese school. Jan Stephan von Calcar acquired extraordinary facility in imitating Titian and Raphael. His half-figure of a man with a blond

ABRAHAM'S SACRIFICE

LUCAS CRANACH

Plate XXXVII

Liechtenstein Collection

beard, wrapped in a fur-lined coat, is excellent.

Dürer's master, Michael Wolgemut, is represented here with a portrait of an old, clean-shaven man, in a brown dress with a white cap, which has fully his *bourgeois* style. It lacks all distinction or elegance, but is realistic in its elucidation, even glorification of the commonplace. Nearby hangs a knee-piece of the "Madonna Enthroned," with two musical angels, which for its rich renaissance flavour may be ascribed to the Ulm school of the early part of the 16th century.

A few paintings bear the name of Lucas Cranach the Elder, the most interesting of which is "Abraham's Sacrifice" (Plate XXXVII). This panel must have come from his later years, when the influence of Dürer had modified his archaism and perfected his composition and drawing, while he still adhered, in the landscape part, to the so-called *Donau-stil,* which idealised landscape to a decorative quality. Cranach's atavism — his frequent relapse to archaic drawing, generally noticeable in his single figures — is not at all apparent in this excellent work.

Bartholomaeus Zeitblom was the principal master of the Ulm school at the end of the 15th century. A tendency had gradually developed towards greater simplicity, and more restfulness in composition, after

an exaggerated striving to represent action and movement. Zeitblom possessed the typical Suabian characteristic of unassuming reserve, which is shown by the portrait of a bishop which we find here. The good man is reading a book, and by no means gives the impression of being an authoritative Italian ecclesiastic, but reminds one rather of Jean Valjean's bishop, with his gentle simplicity and pious grace. The artist has a fine eye for luxurious colour-effect, produced by the green pallium against a golden curtain.

There is a great difference between these old-German works and an example of the early French school. It is the only example of this school in the Liechtenstein Gallery, but one of its priceless gems, that attracted merited attention when it was shown at the Exhibition of French Primitives in Paris in 1904.

On a small, almost square panel we find the head of a beardless man (Plate XXXVIII), who rests the fingers of his hand on a rail in front. The quaint figures at the sides of the black velvet cap give the date, 1456, when Jean Fouquet painted this remarkably powerful face. Fouquet was the first great artist of France, and flourished during the reigns of Charles VII and Louis XI, establishing the influential school of Tours. The colour is delicate, although it lacks in brilliancy, but the nerv-

PORTRAIT OF A MAN

JEAN FOUQUET

Plate XXXVIII

Liechtenstein Collection

ous vitality of the homely features in this portrait is astounding.

A number of works by the Flemish Primitives now attract our attention. Among these there are, however, three small panels which evidently came from a northern master, even, according to Bode, from Geertgen van Sint Jans, the earliest Holland painter of whom we have record, who practised in Haarlem in the early part of the 15th century. They represent saints and donors, in miniaturelike execution; but the panels have been much damaged by careless restoring. Another larger panel, a "Crucifixion," bears also northern characteristics, at least it lacks the mystic piety of the early Bruges school to which it is attributed. Its greater realism in the crucified body, and the sterner emotions displayed by Mary and John, make me even point to Cornelis Engelbrechtsen as the possible author of this work.

Of the great Zeeland master, Hugo van der Goes, we find here a small altarpiece showing the "Adoration of the Magi," while on the outside of the wings we see an Annunciation, painted in grisaille. Despite the miniaturelike execution there is still a wonderful breadth of treatment, as well as strength of colour.

The most attractive, if not the most original of all the gifted Flemish Primitives was Hans Memlinc, by whom we have a masterpiece in his

"Madonna and Donor" (Plate XXXIX). In this picture we find all the excellences of the work of the van Eycks and of Rogier van der Weyden — the magnificent colour, the painstaking care of execution, the expressiveness of drawing; and added thereto the affecting simplicity of presentation of Memlinc himself. The adoring attitude of the donor establishes a gentle, humble, but still cordial relationship with the thoroughly human appearance of the Virgin and Child. So is the figure of St. Anthony, as designated by the little pig at his side, wonderfully expressive of affectionate interest. Memlinc excelled his forerunners in that he infused in his recital of Christian traditions a purer humanism than had as yet been attained. His half-figure of the "Madonna and Child," before an architectonic background, is more conventional but still opulent in splendour.

Several works are ascribed to Quentin Massys, but only one with undoubted authority. This is a "Portrait of an Ecclesiastic," and must be regarded as the master's principal work in Vienna. The half-figure of the man, standing behind a balustrade, is seen looking straight before him with an animated light in his eyes, as if pausing in expounding a passage from the book which he holds in his left hand. The eyeglasses which he holds in his right touch the book in the most natural manner. His

MADONNA AND DONOR

HANS MEMLINC

Plate xxxix

Liechtenstein Collection

black, fur-bordered coat is almost entirely covered by a white, pleated surplice of lacy lawn, and his strongly modelled head is covered with a stiff *beretta.* The preacher, for this is undoubtedly his profession, is discoursing in the open, and a beautiful, undulating landscape stretches behind him.

The progress of landscape art is further shown in an excellent, early work by Hendrik met de Bles, signed with his little owl, portraying the holy hermits Paul and Anthony. This work is, without a vestige of reason, ascribed to Lukas van Leyden. Of the later Flemings we find here the two Breughels, Peasant Breughel and Hellish Breughel. The former has a "Preaching by John the Baptist" and a "Triumph of Death"; while the latter is seen in a winter landscape that has much similarity to his small snow scene which we saw in the Imperial Museum. The only known authentic work of Gillis van Coninxloo, a famous landscape painter of his day, hangs here in the Liechtenstein Gallery. He commingled his native landscapes with the flavour of his Italian training. An equally rare work must also be noticed from the Amsterdam painter Jacob Cornelisz. van Oostsanen, who depicts the "Death of Mary" with the same infection of Italian tendencies which caused the decadence of the art of his Flemish brethren.

The last two rooms are filled with the works

of the still-life painters, with a few landscapes and marines. Of principal worth are the products of the chase, by Jan Fyt, Jan Davidsz. de Heem, and Jan Weenix; still-lives by Willem Claesz. Heda and Frans Snyders; a fine turbulent seapiece by Simon de Vlieger, and an equally strong seacoast in a storm, by the somewhat later Ludolf Bakhuyzen. A rare work is by Leonard Bramer, of whom the Ryksmuseum of Amsterdam possesses the only known example in the Netherlands. This picture represents Lazarus being carried by the angels to Abraham's bosom. It is painted in the Italian style, with a Rembrandtesque modification of its chiaroscuro.

DOUBLE PORTRAIT

GERARD TERBORCH

Plate XL

Czernin Collection

CHAPTER IX

THE COLLECTION OF COUNT CZERNIN

THE three hundred and fifty paintings which form the Czernin collection are gathered in three large rooms and a small cabinet of the Count's town residence in Vienna. The paintings are not hung in any logical order, although some degree of sympathetic arrangement is observed, since the room to the left of the entrance corridor is almost entirely devoted to 17th century Netherland art; the room to the right contains a number of Spanish paintings, as well as further examples of Dutch and Flemish masters; and the room farthest from the entrance has most of the Italian paintings.

If we should wish to designate the feature of supreme excellence in the Czernin collection we would at once refer to the number of gems found here of the Dutch Little Masters. Few museums possess so many works of these bright stars of the golden age, of which each one separately must be regarded as the finest product of the artist who wrought it. When we turn into the room on our

left we note at once works by Terborch, Vermeer van Delft, Kaspar Netscher, Dou, Jacob van Ruisdael, Potter and Aelbert Cuyp, that cannot be surpassed by any examples of their work in any museum of Europe.

In the centre of the wall near the entrance hangs a magnificent "Double Portrait" (Plate XL), by Gerard Terborch, which until recently was kept in the private apartments of Count Czernin. This is possibly the finest piece of painting that has come down to us from Terborch's brush. It possesses a refinement of style, a sifting and straining of all that is fittest, a vision, indeed, of rare and admirable beauty that might be called brilliantly flashing were it not softened and sobered by that most charming of qualities in painting — naïveté. Who can look at this counterfeit presentment of a dignified dame and courteous gentleman but does not find in it the essence of what was pleasantest and most refined in the Dutch life of that day, the air of birth and breeding, the profound placidity of elegant manners? Even the colouring, sober to the point of severity, is harmonious with dignified reserve. The setting likewise — on the terrace of a summer home, looking towards the formal grouping of the park — conveys the atmosphere suggested by the patrician in black velvet, and his lady standing there so naturally in her shimmering satin.

JAN VERMEER VAN DELFT

ARTIST IN HIS STUDIO

Plate XLI

Czernin Collection

Terborch was the keen and faithful historian of the order he presents on this canvas.

Personally I would suggest that there is great probability that we have here the likeness of the artist and his wife — an observation which, strange to say, has not been made heretofore. Yet, a comparison with the features of Terborch's self-portrait in the Mauritshuis seems to indicate that the Czernin portraits might have been painted six or ten years earlier. The three following pictures, all self-portraits of Vermeer van Delft, Netscher and Dou, point to a predilection which the founder of the collection seems to have had to acquire artists' self-portraits.

In the centre of the opposite wall hangs another gem of the art of painting. This is a masterpiece by Jan Vermeer van Delft, and shows the "Artist in his Studio" (Plate XLI). It is the nearest approach to a portrait of the artist that exists — and an unsatisfactory one, surely. The painter, however, throws at least some light on the temporal circumstances of himself, of whom so little else is known. The room is luxuriously appointed, and the artist is richly attired, showing the prosperous circumstances to which his art have brought him. The beautiful harmony of the colours in this painting, the mellowness of its tone, and the breadth of handling which it reveals make this one of the finest

works of Vermeer's maturity. He seemed to have delighted in overcoming all kinds of technical difficulties — the wonderful management of light, the texture painting of the heavy curtain, the brass chandelier, the costumes of himself and of the model who holds a yellow book. It may lack the charm of his earlier and simpler compositions, but it has a painter's quality, unsurpassed by anything he had ever done before. This painting was formerly attributed to Pieter de Hooch. It was Bürger, the discoverer of Vermeer van Delft, who restored it to its rightful author, whose signature he discovered in the lower part of the map.

The similarity of the art of these Little Masters is seen in the beautiful portrait group by Kaspar Netscher, of himself, his wife and child, framed in an arched window. Below the sill is shown the low-relief of putti, as we notice it so frequently in the pictures of Gerard Dou.

Of the latter we find a self-portrait (Plate XLII), that must have been painted some ten years after the well-known portrait in the National Gallery. The master, still holding his palette, is leaning on the window sill, resting a while from his work on the little picture that is seen standing on the easel in the studio. The artist displays here all the perfections of portraiture: truth of likeness, dignity, naturalness of carriage, and character.

SELF - PORTRAIT

GERARD DOU

Plate XLII

Czernin Collection

Turning to the screen in the centre of the room we behold a masterful product of the brush of Jacob van Ruisdael. A wooded valley, with a foaming, dashing brook, and a heavy, storm-threatening sky, is a picture that is very rich, very vigorous, and very beautiful. The clouds are somewhat dull and heavy, but the effect of the light flashing from behind them upon the trees is fine. Everything is pitched in a key of greys, greens and browns, and nature seems to be hushed in a mystic, sad solitude that is profoundly impressive. Artistically this sombre sentiment pervades the landscape with a singleness of aim and a unity of means significant of power.

We spy another bright jewel gleaming on this screen. This is the famous "Morning" (Plate XLIII), by Paul Potter, which in many respects surpasses his better-known "Young Bull" of the Mauritshuis, The Hague. A cow, just emerging from the barn, loudly bellows a morning greeting to the fresh air and rising sun. Two of the cattle, already in the road, have playfully locked horns, and the peasant is trying to separate them, causing great excitement to the youngster who is held in his mother's arm at the cabin door. The pure bracing morning breeze fills the whole canvas like a breath of out-of-doors. There is exact truth and simplicity in the whole scene, a mar-

vellous expressiveness of the nature of animals and men.

Of Aelbert Cuyp, that other great animal and landscape painter, we find here an excellent example that spreads an immensity of distance before our eyes. We see meadows, dunes, a stretch of water, with a sailboat lazily floating before the soft breeze. A herd of cattle is ruminating on the distant dike, and a sky studded with watery clouds looms overhead.

And as our eyes wander along these walls we note still more exquisite examples by worthy men. Philip Wouwerman shows some of his horsepainting in the "Stirrup-cup"; Adriaen van de Velde has here a meadow with cattle; and Jan Vermeer van Haarlem a graceful, wooded landscape. A roaring waterfall, broken by jagged rocks, with a dense pine forest, is by Allert van Everdingen; and an Italian scene with ruins, of delicate brushing and harmonious colouring, is by Nicholas Berchem. Aert van der Neer is here shown in one of his favourite midnight conflagrations, shedding a lurid glow over the excited crowd of people. Cornelis Saftleven, van Goyen's pupil, has an agreeable river view, painted with a fine brush — although conventional, it is delightful in its way. Cornelis Decker belonged to the Ruisdael studio, and has an attractive landscape, divided

MORNING

PAUL POTTER

Plate XLIII

Czernin Collection

by a stream, in which three men in a boat are fishing.

One of the finest interiors painted by Adriaen van Ostade shows the corner of a low-roofed taproom, where three peasants are drinking in hilarious abandon. The light that streams into the dark corner through the square window on the left is brilliantly handled and centres on the figure of a white-shirted boor on a bench, who leans "half-seas-over" against the wall, still holding the large beerpot clutched between his legs. Nearby hangs a fine example of Rembrandt's devoted pupil, Gerbrandt van den Eeckhout, entitled "Judith and Tamar."

The still-life painters are as well, if not as numerously represented as in the other collections. Hondecoeter, Weenix, the de Heems, Rachel Ruysch, and van Huysum may be seen to advantage.

There are also a number of Flemish paintings in this Salon. Foremost stands a masterful work of Rubens, "The Maries at the Sepulchre." This must be regarded as a personal work by the great master, and one of the most reserved and impressive of his religious compositions. There is great dignity in the figure of the sorrowing mother; the women surrounding her display, without exaggeration, astonishment, fear, and then curious interest in the tidings brought them by the heavenly heralds.

Well-drawn, solidly built figures of men stand at the entrance of the open vault. Strong light emanates from their super-mundane bodies with irradiating brilliancy, which brings out the female figures in luminous chiaroscuro, although not with the learned gradations which Rembrandt would have employed.

The portrait of a young man, a three-quarter length, comes from the later period of van Dyck, and is neat but conventional. There is greater strength of portraiture in Jan van Renesse's "Concert," with the members of a family performing on flute, spinet, etc. The work was formerly ascribed to Rembrandt. The younger Teniers has a guard-room, of which the group of soldiers in the back is more picturesque than the pile of accoutrements heaped around a big drum on the floor in the foreground. His pupil, David Ryckaert III, followed him more in his grotesques, and here we see an example. But in Teniers' treatment of these subjects the subtleness of his humour always redeems them from vulgarity — with Ryckaert these scenes from common life, ludicrously presented, are often common and coarse.

A splendid portrait of a cleric, signed with Dürer's monogram and dated 1516, is the only German painting in this room. It is a powerful face, with keen eyes and strong, compressed lips, giving the features

an expression of firmness, somewhat relieved by a kindly twitch at the corners of the mouth and around the wide nostrils.

A few French pictures are to be noted. A magnificent mythological painting, representing the finding of Ulysses by Nausikaa, is by Gaspar Poussin. Equally forceful is the "Dream of Alkmene," by Alphonse Dufresnoy, whose Italian training is apparent. The Claude Lorrain, which we see here, is not of great importance. Filippo Lauri, a Roman painter who had early emigrated to France, and is at his best in mythological subjects and bacchanals, is known from having painted the figures in Claude Lorrain's landscapes. He is credited with a "Preaching of John the Baptist," which is more likely a composite production whereof Claude painted the landscape part. Two pictures of beggars, assigned to Jacques Callot, only known as an engraver, are from the hand of his nephew Jean. A few Italian pictures have overflowed to this room, but these are of little importance. Two little heads of children are by Lelio Orsi da Novellara, a pupil of Correggio, who was highly thought of by contemporaneous writers. A rather weak self-portrait is of Frederico Barocci, who studied under Raphael, but ended in imitating Correggio, whom he could never equal either in natural grace or colouring. Examples by Annibale Carracci and Michelangelo

da Caravaggio have the tendency of the decadent stage of Italian art.

Turning now to the Gallery to the right of the entrance we will first note the Spanish paintings, of which there are not many, but some of them are exceptional examples. The first picture that catches our eye on our left, at the side of the door, is a most charming little "Sleeping Child" (Plate XLIV), by Murillo. It is apparently an early work, possibly a study for a Christchild. A strong Spanish type is furnished by Pedro de Moya, of Granada, who exerted great influence on Murillo. He came from the school of Castillo at Seville, and is one of the great 17th century Spanish painters.

Matteo Cerezo, a pupil of Carreño de Miranda, ended in imitating the colour of van Dyck, but never with surpassing success. His best subject was the "Penitent Magdalene," of which there are examples in the galleries of The Hague, Madrid, Berlin, and in the Czernin. Here the saint is represented as standing in devout attitude before a crucifix.

A magnificent, realistic work is "The Blind Musician with his Boy," by Francisco de Herrera, el Viejo. It is a typical Spanish character, such as Velasquez and Murillo have painted, but even these never surpassed its fervour and positiveness. Herrera was the first painter of Andalusia who

MURILLO

SLEEPING CHILD

Plate XLIV

Czernin Collection

discarded the old, timid style of painting, and adopted that strong and bold one which his more famous successors refined. He was a man of irritable temperament who bore a bad reputation, even being accused as a false coiner. An example of Riberd need not detain us, since it is far inferior to his work in the Imperial Museum or in the Harrach collection.

The remainder of the paintings in this room are again Dutch and Flemish. The portrait of an old woman, quietly musing, with hands folded on her lap, is scarcely to be assigned to Rembrandt, whose name appears on the tablet. The carmine cap is too raw for the master's palette. It is rather a school-picture. The same may be said of two works that go under van Dyck's name, the one a sketch of Neptune, the other a nobleman seated in an armchair. The portrait of a man of fifty, however, bears undubitably the stamp of Rubens. It is a fine performance, broadly and floridly painted. A portrait painted by the impressionable Jan Lievens, and two presentments by Bartolomeus van der Helst, of a patrician couple, bear the stamp of Rembrandt's school of portraiture. A small female portrait, attributed to Terborch, is not quite up to his mark, nor is it even of sufficient interest to tempt a search for the author.

One of the best of the paintings here is a small

picture of a "Smoker," by Gabriel Metsu. It is a perfectly natural presentation of a young fellow with a broad flap-hat on his long, black curls, leaning with his left elbow on a table as he holds his Gouda pipe between his lips. He is dressed in the usual costume of a Dutch artisan of the time. This little picture is a perfect example of the only aim of the 17th century Dutch genre painters — the sincere portrayal of life as it was. With keenness of perception, and without overloading of detail, they rendered a record of the life about them with the fidelity of the historian. Their work has become the best of chronicles, whereby the appearance of Dutch life in the 17th century is better known than that of any other country.

A typical scene of the kind is given by that other historian of the common people, Adriaen Brouwer, who depicts a barber-surgeon examining the wounded arm of a peasant-boy. The attentive, but unfeeling, half-smiling expression of the barber, who gives the pain, and the distorted features of the yelling youth who feels it, form a capital, comical contrast. A few characteristic portrayals of a miser, a bag-pipe player, and a gypsy telling fortunes to a young swain, are by Teniers. An interesting little genre, by Cornelis Dusart, showing a group of country folk before a cottage, although less fine or forceful than the work of his master

van Ostade, is still full of homely beauty and charm.

The third or rear Room is principally devoted to Italian painters. The greatest name among these is Titian, but of the three paintings that bear this name here only one can be considered genuine. This is the superb, heroic-size portrait of Doge Andrea Gritti, in his official robes, wearing the conical shaped Doge cap. It is a broadly painted, vigorous work, with a luminous golden tone.

Of special interest is a Giottesque altarpiece, which came from a cloister near Padua. The life of Christ and scenes from the legends of Mary are depicted on twenty-four panels and eight small medallions. This Trecento fresco is an apt illustration of the revival of art after the dark, mediaeval struggles. Although bound by Gothic conventionalities it displays already imaginative force and invention.

Another Doge portrait is variously ascribed to Tintoretto, Moroni, and Veronese. The fact that each one of these masters has been recognised speaks for the excellence of the work, the true author of which is still unknown. It well serves as a pendant to the Titian. The other Italian paintings have no great names inscribed on the tablets. They furnish, however, creditable examples of the lesser men. Thus we find a good head of Christ from the

Leonardo school, that belongs to the master's closest imitator Andrea Salaino, called Andrea da Milano. It is the only Quattrocento work.

To the High Renaissance belong a few Venetians. Two pupils of Giovanni Bellini show their training. By Rocco Marconi we find a Madonna similar to his Madonnas in Breslau and Strassburg, although our panel is falsely signed with Bellini's name. Of Marco Marziale, whose works are extremely rare, there is a "Circumcision of Christ," in half-figures, which is exceedingly rich in colour. Jacopo's son, Francesco Bassano, has a characteristic work, "The Israelites in the Desert." A "Cleopatra," by Alessandro Varotari, called il Padovanino, and a knight's portrait by his pupil Pietro della Vecchio, show plainly their slavish, sometimes shameless imitation of Giorgione and Tintoretto.

The "Three Graces," by the Bolognese Francesco Primaticcio, is an attractive attempt at nude painting, in which we may detect the Raphaelesque in-influence of grace and delicacy, which the artist acquired through Giulio Romano. Primaticcio is, however, best known as the founder of the 16th century Fontainebleau school, after he had emigrated to France, where he died.

A few North Italians still remain to be considered. The Veronese Domenico Riccio, called Brusasorci, or the rat-burner — the name is difficult to explain

— was the first purely pictorial artist in Italy, not so much in excellence as in point of time. We often find in his work a way of handling contour, mass, and surface, of grouping and co-ordinating, even a dependence upon effects by brush manipulations, that is as modern as the later works of Tiepolo, or of some artists of to-day. This is seen in a "Christ crowned with Thorns," in this room.

The sketchy "Adoration of the Shepherds," by Bernardino Campi, of Cremona, and "Abraham's Sacrifice," by Cesare Procaccini, are fair examples of second rate artists. The same may be said of a "John the Baptist," by Bartolomeo Schedone, whose pictures are very rare, his best work being in portraiture. We note also a "St. Sebastian," by Guercino da Cento, an "Esther before Ahasuerus," by Domenichino Zampieri, and an "Adoration of the Christchild," by Battista Dosso, in which Titian's influence is paramount.

The remainder of the space in this room is taken by a few pictures of other schools. A scene depicting the "Horrors of the Plague" is by Nicolas Poussin, and is somewhat florid in colouring. Sebastian Bourdon, of whom we have two Biblical subjects, followed in his landscape work more the heavier style of Salvator Rosa. A small triptychon, with the "Birth of Christ," ascribed to Lucas

Cranach, is more likely by an imitator. An "Adoration of the Christchild" is an exquisite product of the charming Adam Elsheimer.

A variant of Rogier van der Weyden's "Presentation in the Temple," now in the Munich Pinakothek, is unduly marked with the great name of Jan van Eyck. An attractive "Girl Reading" is by the unknown artist who goes under the name of the Master of the Female Half-figures. The "Ecce Homo," by van Dyck, dates from his Italian journey and Titian's overwhelming influence. A "Betrothal of Tobith," by Gaspar de Crayer, is an excellent performance by a man who may well be ranked near to Rubens and Jordaens. He excelled in the correctness of his drawing, while his colouring is refined and tender. He avoided the suspicion of superfluity and ostentation which sometimes adheres to the work of Rubens.

The last picture that attracts our attention is by Cornelis Schut, a bright star who shone in the Rubens constellation. His "Holy Family" in a wooded landscape is a vigorous, forceful presentment, although the figures do not possess the grace and unction, nor any of the spiritual feeling which we would associate with the subject.

CHAPTER X

THE COLLECTION OF COUNT VON HARRACH

A SERIES of three galleries, with excellent top-light, and a number of cabinets, contain the paintings of the Harrach collection, which excels in the work of Spanish masters. A number of paintings from other schools are, however, of equal interest.

In the First Gallery we note an altarpiece, with a Crucifixion on the centre panel, and saints on the sidewings, which bears the unmistakable traits of Quentin Massys — a less mystic and more realistic presentation of the subject than had heretofore been seen in Flanders. His great contemporary, Jeroen Bosch, was even more realistic, as we note in one of his most characteristic pieces, "The Entrance of Hell." This man had a most original conception of the grotesque, which he applied to the portrayal of the nether-world. His collection of imps, demons, were-wolves, satyrs, witches, tricksies, and devils is of the weirdest and most fantastic creation.

One of the most celebrated paintings of the Harrach collection is "The Concert" (Plate XLV),

by the Master of the Female Half-figures. These maidens, two playing the flute and mandolin, and accompanying the third in her song, are delicately and gracefully presented, and form the finest known work of this Flemish or lower Rhenish master.

Some of the early Flemish paintings here are a "Baptism of Christ" and a "Lamentation of Christ," by Marten de Vos, one of the 16th century Flemish painters who gave evidence of the natural tendency of that school to fall under Italian thraldom. Indeed, the Flemish school was only temporarily rescued from that fate by Rubens and his circle, for after the Rubens period it finally succumbed to a complete loss of individuality. And de Vos gives already indications of the loosening of the bonds of nationalism. He truly followed the later Italians, notably Tintoretto, in a striving after contrasts of attitude and movement, although he possessed an individual feeling for landscape, which had local colour, and did not serve it in the conventional way of his predecessors.

One of the fine flowerpieces for which Velvet Breughel is famous forms the transition to the 17th century, when for three score years the art of Flanders had a truly national character. Of Jacob Jordaens we note a powerful "St. Christopher," albeit a sketch, which has Rubenesque strength. Equally savouring of the Rubens studio is an alle-

THE CONCERT

MASTER OF THE FEMALE HALF-FIGURES

Plate XLV

Von Harrach Collection

gorical presentation of the Genius of Painting attended by Fame, from the brush of Frans Francken the Younger. A contemporaneous copy of one of the many Gallery-pictures which David Teniers painted for the Archduke Leopold Wilhelm is here. The original is in the private collection of Baron Nathaniel Rothschild, of Vienna. We must still note the "Plundering of a House by Robbers," by David Ryckaert III; a turbulent marine, by Bonaventura Peeters; one of the Bacchanalian scenes in which Cornelis Schut was at his best; and a fine fruitpiece, with grapevines, by Jan Fyt.

The 17th century Dutch school is not strongly represented in this room. Salomo Koninck and Govaert Flinck, by whom we find portraits here, were close imitators of Rembrandt. Michiel Sweerts, who flourished in the middle of the century, has an interior with card-playing peasants, in the style of van Ostade. The strongest work is a Norwegian landscape by Allert van Everdingen; while the landscape with cattle, by Dirk van Bergen, has the weakness of imitation, for he followed closely his master, Adriaen van de Velde. We find also a creditable marine by the rare Abraham Storck, and a natura morte by Willem Claesz. Heda.

Three little-known Germans must still be mentioned. One is Georg Pencz, who worked under

Dürer's influence. He illustrates an old story, in which the daughter of Ugolino nourishes from her breast her old father who is imprisoned and condemned to starvation. This painting is dated 1546, and it is curious that sixty years later Rubens painted the same scene under the title "Cimon and Pera," which painting hangs now in the Ryksmuseum. A picture which bears the title "Preaching of Hieronymus Huss" is by Jacob Seisenegger, a Viennese artist who slavishly imitated Titian. A Bavarian artist of the 17th century, Hans Weiner, who lived most of his life in Paris, has two small allegorical compositions in the form of processions, indicating War and Peace.

In a small cabinet leading from this gallery we find some late Italian paintings, among which we only note an "Adoration of the Shepherds," by Jacopo Palma Giovine, in Tintoretto's style; and a fine idealic landscape, by Francesco Albani, who was from the school of the Carracci, and was exceedingly popular in his day, being called the Anacreon of Painting. This landscape contains a nude figure, who is being spied upon by cupids hiding among the trees and in the flowery sward as she is about to recline on a couch, while in the distance a youth rushes to and fro in search of his love.

The Second Gallery is devoted to Italian and French artists. Besides a number of school-pictures

we find a small "Madonna," by Ghirlandajo's pupil Domenico Puligo. A large "Adoration of the Christchild" is by Messer Niccolo, as Niccolo dell' Abbate was called. This artist worked, about 1550, under Pellegrini, but accompanied Primaticcio to France, where he died. The clever imitator of Correggio, Girolamo Bedoli-Mazzola, of Parma, has a smoothly painted Madonna with the Child and the little John, in which the artist's characteristic affectation in drawing the figures and the expression of the faces must be observed.

By Marco Basaiti, the rival in Venice of Giovanni Bellini, there is a small Madonna, which indicates the transition of the best of the 15th century to the High Renaissance of the 16th. His simplicity and grace are charming; his colouring, both in figure and landscape, is clear and brilliant.

But the 16th century is but poorly shown here. The "St. Magdalene," by Girolamo Muziano, of Brescia, has all the qualities of his provincialism, and may be regarded as an echo, and truly a faint one, of Titian. The large ceiling painting, depicting the "Temptation of St. Anthony Abbas," by Domenico Tintoretto, clearly proves the folly and futility of attempting what is beyond one's strength. It is patent that the artist sought to emulate his father's grandiose conceptions, in which he signally failed. There is a lack of balance, an unsatisfying

dismemberment of the composition, and a conspicuous defect in fore-shortening of which the older man would never have been guilty. Some critics, nevertheless, enthusiastically give this painting to Jacopo, which, to say the least, is an insult to the memory of his great talents.

The younger Palma was of the same type as the younger Tintoretto, and his "Pieta," with a number of figures, although ambitious, only recalls the great masters and displays the weakness of the artist. A Carlo Maratta, "Rest on the Flight to Egypt," and several compositions by Solimena further declare the character of late Italian work in its pleasing but truckling aspect. The architectural painter Giovanni Paolo Panini has a well-drawn view of Roman ruins. The 18th century artist Pompeo Batoni has a tame performance in his "Susannah and the Elders." He was far better in his portraiture.

There are several good works among the French paintings in this Gallery. The great landscapists Nicolas and Gaspard Poussin and Claude Lorrain are represented by excellent works, which indicate eyes opening to the beauties of nature, although still bound by classic traditions. Laurent de la Hire, the protegé of Richelieu, displays his allegiance to the Italian art of the previous century, and this is also evident in the "Massacre of the Innocents,"

by Eustace le Sueur. Jacques Courtois leaned more towards Rubens, both in colour and energy of drawing, as noted in his "Battle with the Turcs." François de Troy was a portrait painter of aristocratic mien, whose portraits of men, hanging here on both sides of the door, have elegance and grace. He was even more pleasing as a women's painter.

Claude Joseph Vernet was as sincere in his landscape and cattle painting, of which we find two examples, as Chardin was in genre. These two men formed the transition in French art from the Watteau and Fragonard period to the classicism of David and Ingres. We must yet note a "Holy Night," by Anton Raphael Mengs, the father of German classicism, who, being an Italianised eclectic, knew beauty only at second hand.

The Third Gallery offers a few more examples of the later Italians, notably of Lodovico Carracci, Michelangelo da Caravaggio, Salvator Rosa, and Canaletto. The most interesting paintings, however, are the Spanish pictures we meet here.

A Spaniard by adoption was Bartolomeo Carducho, who painted much in the Escorial. His Tuscanian training of expressiveness is combined with the racial trait of deep colouring in a "Crowning with Thorns." Francesco Pacheco, the first noted painter of the Andalusian school, of which Murillo was to become the greatest ornament,

is seen here in a temple-festival dedicated to Venus. It has less of the general ascetic feeling that permeates early Spanish art, and plainly points to the source whence his greatest pupil and son-in-law, Velasquez, drew his feeling for humanism.

The noblest works here are by Joseph de Ribera, lo Spagnoletto, the artist of Valencia. The best one of the half dozen examples is the portrait of a man, holding a golden goblet. When still a youth Ribera arrived in Italy where he was fascinated by the style of Caravaggio. On his return to Spain he introduced the violent illumination of the Italian, and his intense realism, which sometimes betrays a sort of instinctive ferocity. It found a congenial soil, and it cannot be denied that the influence which Ribera exerted has never been quite lost, and may be traced, through Goya, to Zuloaga and other modern Spanish painters. Ribera took pleasure in the rendering of martyrdoms, of beggars, and old men with deep wrinkles. But his types are nobler and his drawing is better than in the work of the Neapolitan master.

We may pass hastily through the cabinets running along the left side of these galleries, where we find a diversified assortment of smaller paintings from various schools. We must halt, however, in the fifth cabinet to note an exceedingly rare little panel from a 17th century Spanish painter, Juan de Cordua.

This old woman weighing coins is painted with the care and delicacy for which some of the Dutch Little Masters are noted.

A small room at the end of the third gallery contains the jewels of the collection, from which we will first select the Spaniards. Truly the most impressive are the two life-size royal portraits, by Juan Carreño de Miranda. One is a portrait of Charles II, the last of the Habsburg Kings, in regal robes and Spanish hood, the crown lying on a table at his side. It is a dignified, if not forceful presentation. The other portrait is of the widow of Philip IV, Donna Maria Anna of Austria, in the dress of an abbess. The first impression of this spectrelike appearance is startling. Her white bodice is completely enveloped by the long black robe; and the pale, delicate face, bandaged with white, and surrounded by the heavy black veil that reaches down to the feet, peers out with a sad expression. But gradually the refinement of the features and the stately dignity of the pose, as well as the kindly, though sorrowing look, awaken human interest, and we gaze with sympathy on the image of one whose life was sad, and who sought peace in ascetic devotion. Carreño was one of the 17th century Spanish artists who followed more the gentle style of his contemporary, Murillo, than the more forceful expression of Ribera. His was grace of thought and

knowledge of execution. The tenderness and suavity of his colour he owed more to the study of van Dyck than to the all-pervading influence of Velasquez. He ranks in the special direction of his talents surely next to Murillo.

Of this latter master there are no examples here. Two works, attributed to him, a "Crucifixion" and a biblical presentation of Esau selling his birthright to Jacob, may scarcely be connected with his name. Equally dubious is the ascription of the portrait of a bishop to Zurbaran. The work is too insignificant to have come even from this weak imitator of Caravaggio.

The earliest portrait here is also the finest work in Vienna by its author, Alonso Sanchez Coello, who was called the Portuguese Titian. This is a portrait of Queen Isabella. It is regal in appearance, rich in colour, and with brilliant light-effect.

The place of honour is given in this Tribuna to a portrait of a four years old Infante, by Velasquez. The child stands at the side of a velvet-covered table, his little pet-dog nestling on the floor at his feet. A hilly landscape is seen on the right. Although parts of this painting must be conceded to be students' work, we cannot deny the master's own hand in the wonderful vitality of the little head with its sparkling eyes. Nearby hangs the bust portrait of a young man, in a simple doublet with

Spanish lace collar, which is an early work of the great master.

Of the later 17th century painters we find still a strong and energetically composed battlepiece by the great painter of battles and seascapes, Juan de Toledo, who had studied in Naples and Rome. A small panel by Juan de Alfero y Gomez, of Cordova, depicts a man kneeling before a crucifix. This pupil of Velasquez was unfortunately always careless in his design, but excelled as a colourist. The greyish olive tone of this little picture is exquisitely charming.

The remaining choice pictures in this Salon Carré are from various schools. An important work is by Bernardino Luini. It represents St. Jerome at the entrance of his cave, kneeling on one knee, and gazing in adoration at an ivory crucifix which he holds in his left hand. His elbow rests on a rock that serves as a table, on which an open book directs the saint's devotions. A beautiful landscape, bathed in sunlight, stretches to the background on the left of the picture. The figure of the saint comes out in strong illumination against the dark mouth of the cave. The work is important because it demonstrates in the most characteristic manner the exact artistic standard of the artist. It is gentle, sweet, attractive, but it lacks intellectuality of presentation which is vapid and commonplace, and bores by its

lack of suggestiveness. Luini was a painter of prettiness — which is the worst that can be said of any painter.

The great name of Rembrandt is affixed to a strong work of his last years. It shows an "Old Man Praying," and is signed and dated 1661. The old man, with thick grey hair and large grey beard, wearing a full greyish violet mantle, sits with half-closed eyes before a large book that lies open on the table. The figure is life-size, half-length, and is broadly painted with all the characteristic light-effect. The painting came originally from Schloss Rohrau, and has been fully accredited and listed by Bode in his work on Rembrandt (Bode No. 594).

The portrait of a noble lady, the niece of the Duke of Nivernois, bears equally the stamp of Rembrandt, although it is one of the least pleasing of his female portraits. Despite the beauty of light and richness of colour there is a certain stiffness in the attitude which is distinctly disagreeable. Neither is the face in its supercilious, proud expression very attractive.

Connected with the art of Rubens, if not by his own hand, is a group of nine heads of outlandish people — moors and cossacks. A sketch of a "Lamentation of Christ" bears the characteristics of van Dyck, but it is not important. The portrait of a lady, looking down, in sumptuous costume with

lace collar, formerly ascribed to van Dyck, is by the far more sincere portrait painter Cornelis de Vos. A good male portrait is by Frans Pourbus, in his exact style and painstaking method; and the profile of an old woman, by the Utrecht painter Abraham Bloemaert, serves as a good pendant, for it is equally stilted. A few early pictures, for which names like Gerard David, the Master of Flémalle, and Bernard van Orley are suggested, are interesting examples.

We find here also a typical early German portrait by Bartholomaeus Zeitblom, the most important artist of the Ulm school. This lean, beardless man is typical of the characters this simple, straightforward painter was in the habit of drawing. One of Holbein's contemporaries, Christopher Amberger, a vigorous and penetrating portrait painter, is the author of a portrait of an elderly man with a long beard.

The portrait of Count Ferdinand Bonaventure Harrach, to whose connoisseurship we owe the best part of this collection, is by Hyacinthe Rigaud, the court-painter of Louis XIV. It is an impressive performance, with its ponderous, curly wig and fine lace jabot. The features, also, are painted with greater vigour and more expressiveness than Rigaud was wont to bestow, making this an exceptionally good work.

CHAPTER XI

THE COLLECTION OF COUNT SCHÖNBORN-BUCHHEIM

In the stately old palace of Count Schönborn, in Alt Wien, we find the collection of his paintings displayed in three large, richly furnished salons. The crowded condition of the walls — the room is fifteen feet high and the paintings reach to the ceiling — and the poor light from windows that open upon a narrow street, interfere with the close examination and unalloyed enjoyment of a number of the paintings that are worthy of a better fate. We will select the most important canvases for our study.

In the First Salon we note an immense canvas that gives an allegorical presentation of the gods of the sea. Neptune, Amphitrite, and many other aqueous deities display before Mercury and Amor the riches of the ocean's depths, fishes, pearls, corals and numberless sparkling treasures. Women, representing the nations that draw their wealth chiefly from the waters, especially the rich inhabitants of the city of Antwerp, bear witness in this

opulent scene, such as the fertile fancy and exuberant brain of a Rubens might have invented. It may, therefore, well be regarded as a masterpiece of its author, Jacob Jordaens, who made the design and painted the figures, while the still-life and further accessories were painted by Jakob van Es.

A painting by Ferdinand Bol, "Hagar being comforted by the Angel in the Desert," is a masterpiece of this pupil of Rembrandt, who is better known as a portrait painter. Unfortunately he changed his style in his later years by mistakenly following Rubens. There is, however, no evidence of this in the picture before us, which excels in chiaroscuro. A large landscape is by Jan Wynants, truly realistic in its natural appearance. It is of the artist's latest years and, although not remarkable in colour, impresses one by its light-effect and aerial perspective. A company of ladies and gentlemen consulting a gypsy fortune-teller is a vivacious tableau by J. A. Duck.

The early Dutchman, Maarten van Heemskerck, made the Italian journey in middle-age, and devoted himself especially to the study of Michelangelo. The mythologic and classic subjects which he thereafter produced were never popular in Holland, and have all been dispersed away from his native country, with the exception of one in the Ryksmuseum. A fine example here depicts a

Roman landscape, with the temple of Saturn in the Forum and the Flavian Amphitheatre.

Although Jacob Gerritsz. Cuyp is known in the Netherland galleries only as a portrait painter, he also essayed the rich, colourful life of nature, and frequently loved scenes of stirring activity. Such a one we find in the large cavalry battle ascribed to him, which, despite its narrow colour-gamut — only brown and yellow tones — still has a scintillating glow. Another military piece is by Esaias van de Velde, who pictures the "Siege of s'Hertogenbosch by Prince Frederik Hendrik." It has an intimate, local atmosphere, of picturesque setting. Two portraits, said to represent the Electors of Saxony of the Reformation period, Frederick the Wise and Johann Frederick, were painted by Lucas Cranach, the Elder.

The Second Salon offers equal variety. One of the most attractive paintings in the collection is a "St. Catharine" (Plate XLVI), by Carlo Dolci. Although this artist's work generally cloys by being oversaturated with sentimentality, we find in this beautiful work the great skill of the painter asserting itself sufficiently to overcome his customary weakness. The perfection of its craftsmanship, of its drawing, its light-effect, and the wonderful colour harmony of the blue and purple shot-silk dress, is heightened by its grace and charm. A

ST. CATHARINE

half-length figure of Diana belongs to the same eclectic school, and is supposed to be the work of Guido Reni. A view of Königstein in Saxony, charming in its architectural construction and harmonious colouring, is by Canaletto.

Branching off to the German school we meet with a splendidly painted portrait of a man, by Hans Holbein the Younger. The strongly marked features give it an individual expression, while the fur-bordered black cloak, lighted up with the collar of a white shirt, the sea-blue background and the deep-green table cover form an harmonious combination.

Then we pass again to the Dutchmen, and find two genres in the punctilious method which Dou first introduced. The one by Kaspar Netscher is a rather unusual composition for Protestant Holland, for we see a woman kneeling before an altar on which stand a crucifix and sacred cup. She is deeply engrossed in passing her beads. In the distance a priest and two deacons are seen celebrating the mass. Only from internal evidence — its fine brush-work, colour and drawing — can we give this little panel to its reputed author. A "Surprised Letter-writer" is by Gabriel Metsu, and is painted with a precise but not finical brush, which lovingly lingered over the textures of a gown and table-carpet. We are also able to see two good

portraits of men by Jacob Gerritsz. Cuyp, whose battlepiece we have already admired in the first room. A magnificent riverview of the Maese, near Dordrecht, by Jan van Goyen, has the full stretch and sweep of landscape with hazy atmosphere for which this master is noted. It puts the "Storm at Sea," by Ludolf Backhuyzen, the later marine painter, on a much lower plane.

The only Flemish picture of note here is a masterpiece by Gonzales Coques, a creditable follower of van Dyck. His usual "polite conversation" pieces cannot compare, however, with the serious portrayal of this scholar sitting in his much-littered study. Although manifestly a portrait, we are most attracted by the careful painting of the details and accessories.

The Viennese certainly appreciated the Breughel family of painters, for as we enter the Third Salon we stand before a masterpiece of Jan Breughel the Elder, called Velvet Breughel. That velvety touch, which gave him his cognomen, lies over all this crowded "Village Kirmess." Throngs of people swarm upon the square before the church and towards the river brink. Gay parties are setting out in boats. The stream, meandering in sinuous curves through the meadows, is lost in the distance, but gleams like a band of gold in the bright rays of the sun. The bluish tone, peculiar to this

artist, enhances the brilliancy of the colours with a harmony both suave and striking.

A splendid sketch of the head of a bearded man, by Rubens, must have served as a study for one of the heads that appear in the "Lion Hunt" of the Dresden Gallery. A "Holy Family," by van Dyck, bears strong traits of Titian's influence. The Child in its mother's arms refuses for a moment the breast, as it listens to the voices of the cherubs that flutter in the sky. Joseph looks with astonishment from the book which he has been reading. The tone of the beautiful blue mantle around the shoulders of the Madonna is that which van Dyck most favoured during this middle period of his career.

Adriaen Brouwer has here one of his inimitable surgical operations, where the grotesque sufferings of the patient conduce more to hilarity than sympathy. A "Picture Gallery," by Frans Francken, is in the style of Teniers. A beautiful interior of the Antwerp cathedral, with all its architectural magnificence, is, of course, from the brush of Pieter Neeffs. A group of interiors by the Dutch genre painters forms an historical chapter of social life. Gerard Dou has painted the dark study of an astronomer peering over his world-globe. The only illumination is the light of a candle, with the same marvellous, revealing shadows as seen in the

master's famous "Evening School," in Amsterdam. As a pendant serves the "Laboratory of an Alchemist," by Thomas Wyck, who in his interiors retained the national characteristics of sincerity and truthfulness, but whose landscapes were thoroughly Italianised. Another interior by Wyck shows a peasant family at dinner, and is a genuine portrayal of the life of the people.

Two of Dou's pupils contribute to make the tale varied. Pieter van Slingelandt, of whom it was said that he spent four years to paint a lace jabot, has one of his rare works here. It relates the comedy of a dragoon, quartered in a farmhouse, who makes love to the buxom dairy-wench, at which the old peasant shuts his eyes, but which greatly excites the young swain who seeks to protest against such familiarity. The mechanical finish and conventional attitudes are not refreshing. Some beautiful landscapes and marines are to be noted from Jan van Goyen, Cornelis Herman Saftleven, Julius Porcellis, Hendrik Dubbels, and two early works by Jacob van Ruisdael.

The finest work of the collection is a masterpiece by Rembrandt. This is the famous "Blinding of Samson," of which the Cassel Gallery possesses a good old copy. The painting is a marvellous example of Rembrandt's chiaroscuro, with its play of light and shadow, in which dark waves, shaded, deepened, thickened, revolve around bright centres

which are thereby made to appear more distinct and radiant; and yet, in which the darkness is transparent, the half-darkness easy to pierce and even the heaviest colours have a sort of penetrability which prevents their being black. An unseen torch throws the figure of the soldier in the foreground in strong silhouette, as he holds the blinding iron. That torch casts also a bright light over the form of the fiercely struggling Samson who has been pulled down backwards with his assailant under him. In the receding light other soldiers are seen attacking the giant; and Delilah is fleeing out of the tent still holding the shears wherewith she has shorn Samson's head, whose hair she waves before her. The faint glimmer of the dawn illuminates the background through the open tent-flap. There is no ambiguity in the just allotment of the light, as it touches with flickering brilliancy the parts it strikes, while leaving the corners in a darkness that still reveals. The passion on the faces of the soldiers, the fierce, mocking triumph of the vampire, the horrible agony on the distorted features of the lost giant, are intensely dramatic. It is one of the most powerful paintings the master has ever produced.

CHAPTER XII

THE COLLECTION OF MODERN PAINTINGS IN THE LOWER BELVEDERE

THE paintings displayed in the tier of chambers on the groundfloor of the lower Belvedere are all by 19th century artists, the majority Viennese. A goodly portion of other modern work is also shown, which makes the Gallery well worth visiting. The rooms run the entire length of the groundfloor of the building, five to the left of the entrance vestibule, and three larger ones to the right.

The First Room on the left is entirely devoted to Viennese artists. "Laufenburg on the Upper Rhine" is by Gustav Schönleber, a landscape and architectural painter. Theodor von Hörrmann has a "Winter in Znaim" and a "Harvest scene"; and Jan Preissler a fine marine, entitled "The Black Sea." The Viennese landscape painters of the 19th century were excellent craftsmen, but all seem to have had a common self-sufficiency, a habit of being satisfied with moderate attainment of an accepted, conventional formula. Scarcely ever do

we find any searching for new light, until in the last two or three decades of the century the Secession movement, sweeping over Germany, also stirred a few of the Danube artists to strive for stronger colour-effects.

The same condition prevailed among the figure painters, clearly demonstrated in the anecdotal "Tailorshop," by Walther Püttner. In genre, however, we find a few touched by Zolaesque realism, which delighted in the rugged, oft coarse and brutal presentation of human nature and the human form. This later development we note in "The Icemen," by the Austrian Karl Mediz.

On an easel in the corner stands Böcklin's portrait of Lenbach, a powerful characterisation, painted with all the magisterial sweep which was at the master's command. But we will consider this one of the greatest artists of modern times more fully later on, when we stand before one of his masterpieces.

The Second Room also contains Austrian paintings. A life-size portrait of Emperor Francis Joseph I is by the Hungarian K. Pockwalszki. W. List and W. F. Jaeger have peasant scenes. The self-taught Bohemian artist, Josef Püttner, excelled in marine painting, and his "Storm and Shipwreck at Cape Horn" is a fair example of a second-rate artist. Albin Egger-Lienz presents "After the

War, Tyrol 1809," where the old men who have served in the *Landsturm* are returning home. It is a typical Defregger picture, with somewhat broader treatment. Of late years this artist has fully been inspired by the Secession spirit and his most recent works are powerful, almost titanic demonstrations of decorative force.

Several watercolours are found here of Rudolph Alt — quite a strong man who had good light-effects and was very successful in perspective. This is to be seen in a view of the "Church of St. Stephan" of Vienna, that wonderful old Gothic monument; and also in a view of the "Public Gardens of Venice."

There is more of interest in the Third Room. We may quickly pass the "Fruitmarket in Vienna," by K. Moll, the strongly Frenchified performances of Emil Jacob Schindler, and the more Germanic pictures by August von Pettenkofen.

The healthiest in practice of the middle-century painters was Moriz von Schwind. He was a nature painter, who loved to people his enchanted woods with fays and elves, sprites and gnomes and goblins, with a warmheartedness that showed how seriously he took the fantastic creatures of his brain. Such fanciful conceits we find here in his "Nimper Nip," in the "Fairy Rounddance," and where the mountain sprite "Rübezahl" wanders

lonely through the rocky glenn. Schwind was the sworn enemy of the purely literary Dusseldorf school, whose art he called "blind grovelling." There was more of poetic imagination in his work than in that of the platitudinous transcribers of other men's thoughts. Thus his wooded landscapes are more felt, more loved, than observed, although still saturated with nature's breath. The early morning sun-ray breaks through the light green of the young beeches, and gambols from twig to twig, and changes into diamonds the glistening dew-drops, and into gold and precious stones the brown beetles that seek to hide under the grey moss.

Josef Danhauser also was an independent spirit. When German art was bound by its literary shackles, and even the literary criterion by which art was measured was circumscribed by the doings of polite society, Danhauser was one of the first to consider the picturesque life of the common people. The affairs of a pastor or a schoolmaster had been considered the lowest limits of an artist's world, and when Goethe wrote Hermann and Dorothea it was taken quite ill that he would concern himself with the fate of an apothecary and an innkeeper's daughter. But Danhauser, Ludwig Richter, and later Ludwig Knaus followed his example and popularised democracy. Danhauser's "Maternal Love" is an instance of this modernity. We may

also detect therein already a modern feeling for light and colour.

Three foreigners are further shown in this room. The example by Laurens Alma Tadema is one of his classic compositions of minute finish. The cruel Fredegunde plays here the heroine. Tadema is the learned commentator on tales of antiquity which he depicts with scrupulous care. He combines the results of his scholarly investigations with an artistry of deep dramatic intent, and a mise-en-scene which, whether Greek, Egyptian or Roman, always gives the impression of being true to the life of the period. A Frisian by birth, Alma Tadema has gone back to the technique of his forbears, Dou, Terborch, and has added thereto a modern conception of decorative colour-scheme which is astonishingly attractive. His skill in painting marble is especially renowned.

The full-length portrait of a woman, by Eugene Carrière, possesses this French painter's characteristic of what may be called a fluid atmosphere, which seems to drown the figure in the diffused glory of a twilight that enhances its melancholy. It is a mannerism that has been highly appreciated by minds that lean towards mysticism — spiritualism, perhaps — who have raised Carrière on a high pedestal; but it is a mannerism for all that. It has been stated that the artist was preoccupied with

a spirit of reaction against Pleinairists and their abuse of the functions of light in making abstractions of solid realities. This shows that Carrière fell into exactly the same error, from the other extreme, for his figures are more like abstractions of realities than were ever conceived by the most extreme Luminist.

Two of the latest additions to this collection are a magnificent figure piece, and a portrait of Don Miguel de Segovia, both by Ignacio Zuloaga. In these days of denationalising art it is stimulating to stand before the work of one who may be called a classic Spaniard. Not that Zuloaga is narrow in his conceptions. He has studied and painted in Italy, he has dipped into light-baths of the ultra French movement, but he always returns to Spanish subjects to paint them in the style which is the heritage of Ribera and Goya. His work has reached the absolute unification of technique, sentiment, and subject. These subjects are studied with a penetration and a power which is unforgetable. The puissant types which he depicts evolve a race — an isolated, mysterious, a somewhat incomprehensible race — with an exceptional reality and picturesque characterisation. Thus his portraits are of the soil as well as the reflex of the sitter's soul. To associate Zuloaga's name in any way with Velasquez is a fundamental error. In

no way is he in sympathy with the clearer light of the great Castilian who was the forerunner of the French Pleinairists. By rights he must claim descent from the richer contrasts of the more southern school of Valencia, and through it from Caravaggio.

In the Fourth Room we may quickly pass by a few canvases, still worth noting. "Children at Play" is by August Roth, and H. J. E. Evenepoel depicts the close of day, with toil-worn figures trudging along the road. Rudolf Backer has a meritorious portrait of two women. The "Last Morning of a Condemned," by Karl Schindler, is a dark picture of opaque colour that looks like a begrimed old canvas. Still there is deep feeling and excellent drawing in this scene. Leopold Muller, a genre and landscape painter, made a great reputation as an illustrator for the Vienna Figaro. His types "Old Little Matron" and "Last Task of the Day" go back to his illustrative period. His "Modern Sphinx Judgment" glows with all the colour of the Orient.

This room may properly be called the Makart Room. We find here a fine ceiling decoration by this famous Viennese artist, Hans Makart. This can, unfortunately, scarcely be seen in the poor light. A portrait of Charlotte Wolter, the leading actress of the time at the Vienna Burgtheatre, in

the character of Messalina, is a realistic and impressive document. The important exhibit is the series of five long, narrow panels on which nude female figures symbolically represent "The Five Senses." These panels are known all over the world through reproductions, and they may be considered the most typical presentments whereby the art of Hans Makart can be judged.

We note, then, that Makart was a sure observer, a splendid draughtsman, and a thorough master of his craft. His one desire seems to have been to represent beauty in form, which he thought to find to perfection in the female nude, which made him the German Bouguereau. He painted the nude for its beauty of colour, the softness of the muscles, the transparency and reflection of the limbs. His art was utterly devoid of literary objectiveness, its thought is only a transparent mantle around the main object, which is the painting. In this he was the direct antithesis of a Dusseldorf painter, who first considered the story, and then sought to clothe it; caring more for the meaning than for the manner in which the tale was told.

All this may be said in praise of the art of Makart, and yet it fails to place him among the masters, for with all the superficial attractiveness of his compositions — and we may well think here of his equally famous "Entry of Charles V into

Antwerp," and his "Diana's Hunting," in the Metropolitan Museum — there is an evident lack of sincerity in his work. In these five figures before us the treatment of the forms is too literal, too descriptive, rather than ideal. We do not catch on these figures the accidental gleams and shades of light simmering through the interstices of green foliage — they bloom in an absence of light, of atmosphere, with very sweet and pretty pinks of impossible fleshtints, and a conventional background of formless green made to represent shrubbery. These nymphs are prettily sentimental, faultily faultless, vacuously peaceful — but they also lack the vigour of line which gives life; and the smoothness of their demarkation makes these forms flaccid and limpid.

Nor can we be quite satisfied with the colour of these figures. These porcelain models look all alike — soap, rouge and cold cream. In fact, the effect before us suggests that before the artist painted this model, she painted herself, and that in all her nudity she seems at least to be sufficiently protected never to be afraid of sunburn or freckles.

We need not consider the attacks that have been made on the art of Makart on moral grounds — aside from the fact that specialists in morals are not generally authorities in art. The art of Makart is sensuous in the extreme, yet a fine distinction

must be drawn from the sensual. However sensual his life may have been, his art can never be stigmatised as the expression of objectionable motives.

The majority of the paintings in the last Room of this wing are works by Ferd. George Waldmüller, who was in sympathetic accord with Danhauser. The portraits painted by Waldmüller look quite old-fashioned, and the figures in the "Monks' Supper" are reminiscent of Dusseldorf — Grützner painted such subjects with greater unction and humour. In the "Ruins of Schönbrunn" we find, however, a creditable attempt at the painting of free sunlight, which makes the picture very attractive. A fruitpiece, also, has all the depth of romantic colour.

After again traversing these rooms we enter those on the right of the main entrance, where we find a great deal that is of surpassing interest.

Room VI presents a half score of pictures, ranging from the pure realism of Courbet to the supreme idealism of Monet, Böcklin, and Segantini. We halt first before a large landscape by the French realist. The trees, rocks, verdure and sky are painted with that strong savour which Courbet felt and reflected so intensely. With a naturalism that has no vestige of ideality he paints the solid earth, physical, actual, prosaic, in all brutal frankness.

No modern painter makes one feel more intensely the crisp breath of mountain air, or makes one hark so keenly to the crackling of the swaying boughs.

The very antithesis to this realistic presentment of nature is Hans Thoma's idealistic "Landscape from Parsifal," which wins you with its delightful, almost childlike freshness. Thoma was not always so attractive in his composing, and, at first, his pictures were by no means beautiful. They lacked the principle of great art which, while it records what is ungainly or even ugly in nature, only uses this as a proper foil, and directs the eyes and thoughts to what is most perfect in her. In Thoma's early works the ugly and ungainly asserts itself more than necessary. Still the objections raised against him by the schoolmen of Berlin and Dresden — some of these advised him facetiously to change his name — were undeserved, for there was in this master a power of idealisation of the commonplace which is convincing. And Thoma, buried in the country, slowly asserted the sincerity of his naïve and charming equipment, and demonstrated fully at last his solution of the problem to find the highest in the lowest, with clear, steady, unfaltering truthfulness, and with unforced sympathy. His landscapes have the calm, even repose of nature, without hurry or stagnation and some-

times with a spiritual gaiety — as in the example before us — that is decidedly inspiring.

One who belongs by right of merit to the group of German painters who revived their national art through that great movement, the Secession, was Fritz von Uhde. This ex-cavalry officer and son of a clergyman came through Paris to the Netherlands, only to be set dreaming in his own way. His conviction that truth is the foundation of all beauty led him to a realism of presentation which was assailed on every hand as the preachment of socialism. The disciples in his famous "Last Supper" have been called a mob of criminals, because Uhde depicted types of such as he imagined had followed the Master — men taken from hard toil, worn-out yet willing to suffer, with one coat to their back to preach the gospel of eternal riches. Such spiritual exaltation in decrepit, poor, miserable vessels Uhde conveys; with no supreme skill, perhaps, but adequately. Thus his "Fisherman's Children," here, have none of the prettiness that inspires the Philistine with admiration, but the simplicity, the unconscious naturalness, the uncompromising truthfulness of the work touch and inspire those who seek for the soul in art.

Endowed with more poetry and some mysticism was Hans von Marées, of whom we find here an idyllic landscape. This painter's principal aim was

to convey a sense of space in his work; and colour, drawing, composition, light, all tend to impress one with the largeness of nature, the amplitude of its forms. He was decidedly one-sided in his performance. His hatred of naturalism, and especially of modern French art, made him often fall into every transgression of style, let alone of convention. Nor can it be conceded that his work, individual though it be, bears in it the completeness of perfect attainment. Marées was too much of a searcher, almost one could say an experimenter. Nevertheless, his art proves him to be a lover of the ideal, though not its most eloquent prophet.

Few will contest or even gainsay the claim that the greatest genius in German art of the 19th century is to be honoured in Arnold Böcklin. He was the greatest landscapist of the 19th century. Not a one-sided specialist, as were the classics of Fontainebleau, Corot, Millet, Rousseau, who each had their favourite nook or time of day. Böcklin was as many-sided as infinite nature. He painted her in lovely idyls, in sorrowing elegies, in tempestuous tragedies, in all the dramatic phases of an exalted creation. He painted everything — the charming and the heroic, the sensuously excited and the demonic fantastic, the struggle of broiling waves and the eternal rest of towering rockmasses, the

wild turmoil of the sky and the quiet peace of flowering swards.

And he did not analyse or imitate nature, but he synthetised and reproduced her in images of vital significance, reflecting in symbols some illuminating poetical idea. He populated nature with beings which seem the condensation of nature herself, the tangible embodiment of her spirit and cosmic action. Thus there takes place in his work an organic union of figures and landscapes by his force of intuitive conception, like a pantheistic nature-poetry. These figures are never accidental, they are organic parts of the whole design; never meaningless accessories, but symbolic forms emanating naturally and harmoniously from the spirit of the scene — in a word, the actual embodiment, the allegorical expression of the scene itself. In a dionysian manner he invests nature with a soul.

Note the examples before us. In this "Idyl of the Sea" the marvellous effect of moving water, the colours both above and beneath its changing surface, colours with violent hues and purple shadows, the strange half-human quality of the sea-creatures with their ebullient energy, boisterous humour, stout and lusty — it all takes rank among the inimitable creations of Böcklin's art. Likewise his "Venus Genetrix" is a work of supreme grandeur, where in the measured beating of the waves

upon the shore we seem to hear the lyric song of Hellenic mythology.

No man has ever painted the sea as Böcklin. How the white foam flows down the wave in little rills, how the blue deepens and becomes luminous, how the billows grow up from the deep and are brushed by the wind. Water all around. The horizon is low, very low, as if the painter had been sitting up to his breast in the water. And in all this width and expanse a couple of beings, — not men, not animals, and yet both; not tritons, not mermaids, yet both; not beings of antique lore, yet of classic and human conception.

Böcklin's power of creating these beings of his imagination is a thing unheard of in the whole history of art. He visualised the wonderful coalescence of animal and human traits in his centaurs, tritons, mermaids, nereids, sirens, fauns, even in the unicorn of his "Silence in the Woods," in forms so fascinating by their strength, their beauty or their ugliness, as no longer to appear grotesque. The unbounded freedom of their being, the overpowering animalism of their strength, the double life with which they seem possessed, is depicted with a transcendent artistry that rises above all conventional conditions. Even the mishandling of human or animal form produces the essence of both.

Colour was with Böcklin everything. Not light colour, not grey colour, not brown colour, but colour in its highest potency. Many of his pictures have such an ensnaring brilliancy that the eye never is weary of feasting upon their floating splendour. He painted the ocean so blue as it is possible to be, the meadow such vernal green, so full of flowers, the sky so luminous and the clouds such brilliant white, the rocky gorges so deep, and the forest umbrage so dark — as only those can see who rub the dust of the soil out of their eyes, tear somewhat apart the white hazy veil of earthly existence, and gaze into a nature, clarified, etherealised, perfected, supernal. That is what Böcklin did — the prince of seers with prismatic vision. At the very time when Richard Wagner lured the colours of sound from music with a glow and light such as no master had kindled before, Böcklin's symphonies of colour streamed forth like a crashing orchestra.

Of course he was not understood. To the last his works remained incomprehensible to the general public. He offended æsthetic conventions too strongly by giving æsthetic impressions in a novel, personal way. Still, he slowly educated his age to recognise the æsthetic truth of his conceptions, even of those creatures of his fancy which had at first been greeted with shouts of laughter. And some commenced to see with his eyes, so that the

storm and stress of his youth and manhood ended in a last decade of peace and recognition. Naturally, he did not found a school in the strict sense of the word. His style is too markedly the product of his own personal temperament. But the influence of the strong individuality of his art extended far beyond the narrow bounds of pure imitations, and undoubtedly was felt as the most powerful factor in the renaissance of modern German art. What Goethe was to German literature, and Wagner to German music, Böcklin was to German art.

More pagan than Böcklin is Franz Stuck, who undoubtedly was influenced by the greater master. He, also, loves to people his landscapes with Pan, fauns, nymphs, and satyrs in joyous freedom and hearty animalism. He makes his woodlands exhale the rude vigour of the earth, and he sets you down in these shady groves with a spontaneity, a gaiety, or a tenderness most alluring. In his "Landscapes," which we find in this gallery, there is a buoyancy, a delightful freshness, that is more physical than intellectual. Stuck uses his colour in the same manner as Böcklin did — to give the plane of the canvas the dimensions of space. He uses the colours according to their optical effect as they project or retreat from our eye. Frequently Stuck has longings for the profound, the

didactic, the philosophic, as when he declaims concerning "Sin" or "War" and "Evil Conscience." Then his attempt to be grandiose, monumental, statuesque becomes but a clumsy allegory, sometimes creepy, more often banal, and always theatrical.

The modern Viennese painter Gustave Klimt fills his landscapes with a thoughtful tonality. One of these here, "The Lovers," has the human interest added in a most sympathetic manner.

Two foreigners add peculiar interest to this room of moderns. "The Cook," by Claude Monet, is one of his rare treatments of the human figure, which he places in the atmosphere, bathed with light, and breathing with life. It reminds us of the story told of his entrance into the studio of Gleyre to leave it immediately. The teacher had objected to his drawing the model as he saw it. "You are copying its defects, instead of correcting them from your knowledge of the best examples." "Then, why not abandon the model and draw from casts?" was his indignant rejoinder. There is no perfection of a cast in this figure here; it has all the imperfections of the model; yet, with all its apparent sketchiness the study is exhaustively precise, each stroke a matter of reflection, and the labour expended long and scrutinising.

Two works by the Italian Giovanni Segantini

are magnificent examples of the characteristic, personal art of this great painter. They are entitled, "The Bad Mothers" and a "Spring Meadow." Segantini was a poet-painter of tender sympathy, who felt the soul of nature in the solitude of the mountains, in the iridescence of their colours, in the dazzling transparency of light. How true is his thin atmosphere of the higher Alps, with the luminous blues and whites, and rich gold and silver of the snow-capped heights. The charming spring-freshness, the brief summer-wealth, the long and dreary winter-solitude, thrill us with spiritual truth. We are even more impressed with his portrayals of the relation between man and beast — their unity, their cosmic oneness. And when he depicts with touching truthfulness the weariness, the dulling fatigue of the peasant after a day's hard labour in the fields, he infuses the tender pathos of this life, not its unredeemed tragedy; for we feel that in the bare and lowroofed huts content and happiness dwell.

Above all he was a painter of motherhood and motherlove — he, who had suffered as an orphan in a neglected childhood, who had never known a mother's caresses. Such pictures are always filled with tenderness — except once. When in his last decade he painted symbolistic works, and, pondering over questions of crime and punishment, his

meditations assumed the form of forceful images, then he chose a message almost fraught with bitterness in "The Bad Mothers." There he pictures women unwilling to bear the responsibilities of motherhood, and he banishes them in their thin, flowing robes into a bleak desert of ice and snow, and condemns them to suckle infants that seem to grow upon the naked trees — a gruesome, almost Dantesque fancy.

Technically Segantini was a true exponent of the doctrine of colour which was utilised in France by the so-called Impressionists for other purposes. He substituted the optical mingling of colours for the mingling of pigments on the palette; in other words he decomposed all the colours into their constituent elements and placed these in short strokes, like threads, alongside each other on the canvas. With him this optical mingling excites much more intense luminosity than is the case with many others whose aim is to produce this result.

In Gallery VII we are attracted by the work of three great German artists, Feuerbach, Liebermann, and Klinger.

By Anselm Feuerbach we find here some drawings which are individual and beautiful, with figures of a dignity truly Greek, yet a charm that recalls the earlier masters of the Renaissance. There is

a peculiar analogy to be drawn between Feuerbach and Makart, his great rival, whom he derided as "a mountebank and a vain decoration-swindler." Yet, they have the same aim, to find form in colour, through the idealising of nature and not of the antique. But in Feuerbach's work we find more thought, more dignity, and he controls the colours he uses so lavishly with a delicate tonality. There is with him simplicity of the colour-speech, a Greek rhythmic in composition, the beautiful lines of the bas-relief. His period lost interest in his work because it was not anecdotal, yet his own prophecy: "In fifty years my pictures will have tongues to tell what I was and what I wished," has been sooner fulfilled than he himself believed possible.

Max Liebermann has painted most in Holland, a country whose quiet beauty he was quick to appreciate. His "Peasant-home at Edam" is a characteristic example of his work. He aimed to represent the common facts of life as opposed to its humours or heroics, in which he diverged from the general trend of German art in his time. Thus he became one of the first rebels against the threadbare glamour, and the hollow sentiments which ruled in Dusseldorf and Munich; and although at first called "the apostle of the ugly," the clear, steady, unfaltering truth of his work, its unforced

sympathy, the absence of all effort to strike the eye with bold colour or vehement gesture soon found its appreciators and followers.

Before we consider the large "Judgment of Paris," by Max Klinger, which covers the long wall, we will turn into the next room, where we find also his "Christ in Olympus." But first we will note some of the other paintings in this Gallery VIII.

An imposing mountainscape that bears the descriptive title "Ueber alle Wipfeln ist Ruh," is by Karl Haider, a Secessionist of fair attainment. Anton Romako, a genre painter who is particularly successful with Viennese children types and Italian figures, has here "The Bubble-blowers," a symphony in delicate whites. Franz Eybl's genre concerns itself more with old age, as we see in "The Old Beggars" and "Old Woman Praying." Eugene Jettel, the Moravian landscape painter, bears too much the stamp of outside influences — those of the modern French school, and of Dutch scenery which he is fond of painting. These local scenes, "Wood-landscape in the Ramsau" and "Hintersee," could as well be considered to lie in France or Flanders. The landscape by Albert Zimmermann is an echo of Ruisdael, for it seems as if all the followers of the Achenbach school of landscape painting chose some old master or

other to act as their "counsellor, guide and friend."

The consideration of the two large, decorative canvases by Max Klinger may well close our account of the Viennese Galleries. They are the apotheosis of modernity, a fit *finis* to a discussion of so many of the marvellous products of the older masters with so much that is great in the later schools.

Max Klinger's name was first mentioned in 1878 when, in an exhibition of drawings, was heralded the advent of a new man of an interesting temperament, with whom the world of art should reckon. This was followed by etchings, some of which leaned towards the Japanese and others pointed to Böcklin. While in his drawings there had been a humourous vein, he had become more serious in his etchings, sometimes revealing a touch of the gruesome, with all the moral teaching of Hogarth more grimly put. When he started to paint it was by the way of Flaubert's realism, in which he tried to show the truths of life with the expression of Zola's horrors. The manner in which his work was received may be surmised. It is the same all the world over. The conventional Academicians and the hide-bound critics have ever ready the taboo, "Kill him! He is original!"

This was the reception which his first large oil

painting received at a Berlin exposition in the late eighties. Klinger had found himself. Nothing of any outside influence was to be seen in his magnificent "Judgment of Paris," which is now here before us. It was one of the first works of a new movement to be seen in public. But the universal condemnation showered upon it almost broke the young painter's heart.

And what was it that upset the community? Three females standing before a youth, one glorying in her nudity, the other two partly draped. How often had this subject been painted without ever arousing antagonism? But then the female figures had been raised through idealism to a higher sphere, whereby beauty covered and redeemed nudity. Here, the stern realism was too arousing for the mentally torpid who had always been satisfied with the restful conventions of the past. A decidedly modern manner of presentation, of decorative purport, even in a hard, dry colour, but of broad, masterful handling, shook the devotees of mediocre art with horror and consternation.

The next great work by Klinger was a "Crucifixion" — equally opprobrious to those who believed in the presentation of the dogma of the Church, not of the soul of faith.

"Christ in Olympus" (Plate XLVII) was the

third of the master's large canvases. Here is a juxtaposition of Christian and pagan ideals which is distinctly dramatic. The Lord, with a gold brocade mantle around His lean body, and followed by four richly gowned women, representing the cardinal virtues, intrudes upon these splendid gods. Before the Christ sits Zeus, with Ganymede leaning between his knees. Bacchus offers Him his goblet, Cupid is ready to dart his arrows to His heart. Only Psyche, the soul, understands, and she alone is eager to welcome the new ruler.

This painting was exhibited in Vienna in 1899, and found at once a home in the Lower Belvedere — ample proof that in a decade the judgment of the Philistines had been overruled by the hearty acclaim of those whose broader vision looks kindly upon the steps of a genius, though he walks in novel paths.

Klinger is an artistic polygamist — he is wedded to all the arts, to music, to literature. He is a sculptor of note. The frames for these large canvases were built and carved by the artist with marble figures at the base and in the predella. He has even gone into that ancient usage of polychromy and chriselephantine sculpture, of which his seated statue of Beethoven is his most wonderful work.

CHRIST IN OLYMPUS

MAX KLINGER

Plate XLVII

Lower Belvedere

If any man, Klinger has proved the existence of a new art, with all its transposing of routine and art-dicta of the classics of centuries ago and of yesterday. If any man, he has proved that Art is ever young.

THE END.

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